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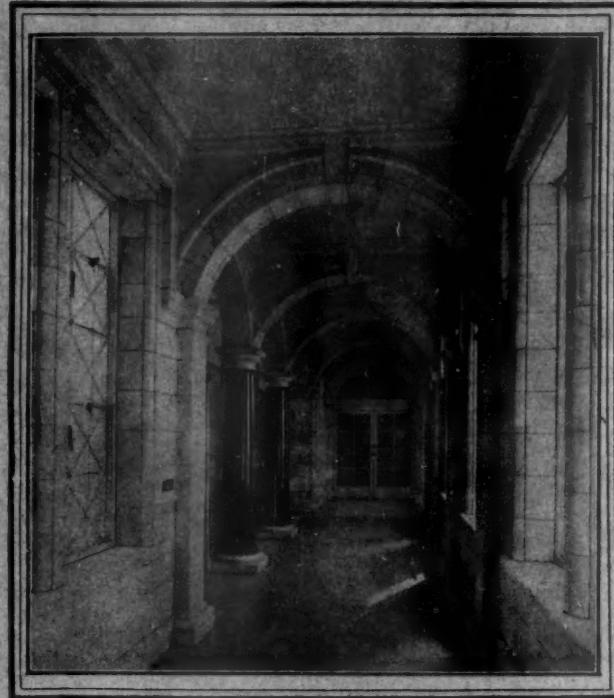
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Plate I.

December 1923.

ST. GEORGE DISARMING.  
(See page 229.)

# The Theatre of Sabbioneta.

"Scamozzi, Palladio's pupil, who completed the Teatro Olimpico (Vicenza), built another pseudo-classical theatre in 1588, at Sabbioneta, for the Duke Vespasiano Gonzaga, but this does not now exist." John Henry Middleton, M.A., Litt.D., F.S.A., D.C.L., Slade Prof. of Cambridge, Art Director of South Kensington Museum, 1892-1896, in the

"Encyclopaedia Britannica," Vol. XXVI, page 732. Latest Edition.

**B**UT if I may trust my eyes it does exist. The three most ancient modern theatres in Italy are the Teatro Olimpico in Vicenza, the Teatro Farnese in Parma, and the Teatro Olimpico in Sabbioneta.

More is known by us in England and America about the existence of the first than of the second; of the third, I believe few know anything. I know perhaps only a scrap more than my fellow countrymen, for I have not the ability or the resources to devote myself thoroughly to research work, and I am only rarely able to go here and there and look for things with my own eyes. But I have seen these three theatres: the second, in Parma, I have visited four times, the third, in Sabbioneta, once, and it is of these last two that I will, with your permission, attempt to tell you something and show you something . . . at least that it exists.\*

The town of Sabbioneta is unique for a number of reasons, not the least one being that there is—or was—no place where a traveller can procure a good plain Italian meal; but the chief reason which makes it unique is that in all other respects it is a model city, and was the creation of Vespasiano Gonzaga.

Duke Vespasiano Gonzaga (December 6, 1532, to February 26, 1591) was born at Fondi, became "Signore di Sabbioneta" in 1540; in 1555 "Marchese di Sabbioneta e Principe di Bozzolo," in 1574 "Principe di Sabbioneta e Marchese di Rivarolo," and in 1577 full "Duca di Sabbioneta." He set out to make a little model city of the place, with a palace—a mint—a theatre—a printing press—all in miniature.

What matters the rest of his history? He built the Teatro Olimpico in Sabbioneta, called the actors there, and then—but that is all that I dare to allow concern me here and now.

It was all that concerned me one autumn day when I was at Parma. I was staying at the Croce Bianca, and looking over my map saw that Vespasiano's little city was no more than fifteen miles distant. I asked for help about the trains or diligences from the hall porter. He took out his railway guide, gave me the time of the first train to Casalmaggiore, the time of another train on from there to Sabbioneta, and began looking for further information. But I stopped him and told him I should probably be away two or three days and would find out in Sabbioneta what trains would bring me back again. For really, I only cared about getting there; strange as it may seem I was more eager to see this building than in 1890 I was to see Bernhardt; and now I went off into the town of Parma to roam and imagine what this

\* This Teatro by Scamozzi, which I have seen, may possibly not be the one referred to by Dr. Middleton, and though I have never heard of another Scamozzi may have built two in 1588, and forgot to leave plans or records of this other.—E. G. C.

teatro of Duke Vespasiano could possibly be like. I had heard of it vaguely, heard of its destruction—but not from anyone who had been there to see.

It was begun in 1588 and completed in 1590, so much I already knew. But whether it was a vast and perfect thing like the Teatro Farnese towards which I was now speeding, or whether it was something in ruins and shapeless, I couldn't bring myself to imagine. It was, to my mind's eye, darkish—some old gold would still be sparkling on the woodwork, there could be a big box or palco in which the Duke Vespasiano had sat to watch the play, and I supposed footlights and stalls had crept in later. It was probably long and narrow like Carini's design of a hundred years later, probably even narrower and longer. I guessed at this: I knew little about periods or the developing shapes of theatres at that time; all I was concerned with in those days was the mood of a place I might enter . . . for through those moods I was often coming rapidly at the very heart of facts—that heart being some little truth leading towards a new theatre.

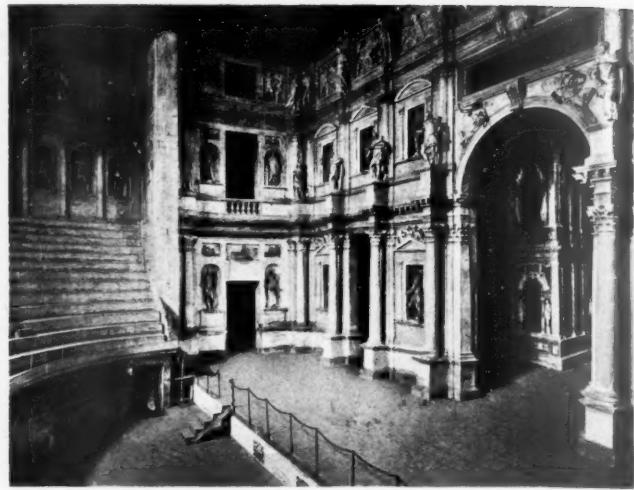
I was what is called a sentimentalist, with something of an eye for clues, and after glimpsing a clue, a bad guesser. I needed to strengthen my facts and dates, and, as I hope you may come to see, I have not been so idle in this matter that I have not a few more nowadays to rely on.

As I went along the broad street of Parma, clueless, making guess after guess, I saw the Teatro Farnese in front of me.

The Teatro Farnese is the best part of the Pilotta or Palazzo Farnese. There are no gates to open, so there are not gates to shut you from the courtyard of the palace. You walk under arches from the street, and you are standing in the big courtyard. You have a dull house of grey brown brick all around you, many windows, and more holes where scaffolding once went, nothing is in ruins, but nothing made to look extra pretty. No surface stuff to pander to appearances. Dull it looks, but huge. The windows of the first floor in front of you seem as though they serve to light some banquet halls or coronation rooms or some long corridor; as when in the Palace in Hampton Court, we stand in the large fountain courtyard built by Wren, we know that the windows there are windows of the long galleries and other state chambers.

But the Farnese windows, all but one, are useless. They merely serve to light some supports of wood, the supports of the auditorium of the Teatro Farnese. From this first courtyard we can see through the maze of arches to daylight, beyond—to a road, a bridge, a garden, a ruin—and the teatro is lightly held on this labyrinth of huge arches.

As I continue my way, I pass under the first two arches. I stop, and I am directly under the central part of the auditorium. I try to realize that there was a time when someone standing there could have heard the booming of the hoofs of the sixteen horses, which, mounted by great



1 &amp; 2. THE TEATRO OLIMPICO AT VICENZA: THE STAGE AND SCENA STABILE.

lords of the time, pranced and performed a thundering "Danza a Cavallo" over their heads. That was long ago, in 1728. I stood and tried to catch the echo and in my mind's ear caught the nearest thing to it.

Then I tried to imagine the event of 1690, when the floor above me was flooded with water, and on this lake, splendid boats in full sail manned by ancient gods and heroes, pushed out and sailed to the Indies.

I came so near imagining this that I glanced up anxiously to look for cracks in the arches over my head. I saw cracks. Yet the place had held these tons of water, these ships, these sixteen trampling horses. I felt that I must go up once more and behold that place which had contained the bold spectators and still bolder host who dared do a thing so splendidly.

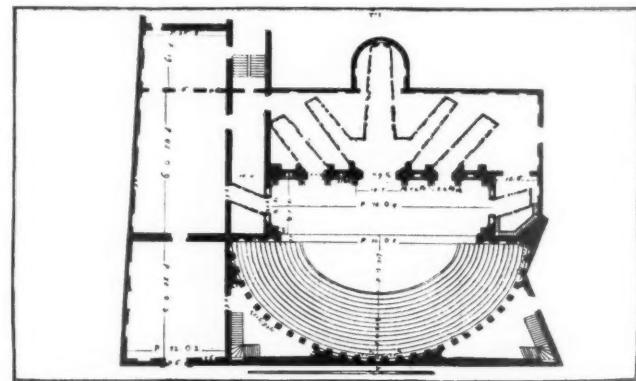
While thinking in this way and seeing with my mind's eye these old happenings, I admit I was forgetting all about the poets and the more delicate things of the soul. Fat Ranuccio II, Duke of Parma, had not forgotten them, but he had remembered what most other Dukes forget: that he was entertaining his guests; that 3,000 of them were not enough to please him, and that for him to please 3,000 he must remember to give them a good show, and even then he need not omit to supply them with good verse. That is never difficult or costly until poets or drama-writers indulge in making big sums of money out of their verse or prose. Then, in London, Paris, and New York, we give them banquets and pay them compliments; and then, since the actors seize the next best share, there is nothing left over for the spectators.

As I went up the fifty or sixty steps which lead from the front of the building to the inner rooms of the teatro, I passed the library. I stopped, peered in, saw with pleasure that all the poets and other litterati (the Barries of that age) were reposing in their handsome rooms in leather bindings, and on their well-dusted shelves, all were comfortably well off—Frugoni, Metastasio and others, so that was all right. Not that Frugoni or Metastasio ever lorded it quite so successfully as some of our more modern librettists do. They would have been sat on by Ranuccio had they done so. I asked for Commendatore Mariotti, who made an appointment to see me later, for I wanted his help about Sabbioneta; and I passed on and up until I stood before the theatrical doors of Ranuccio's superb theatre.

By my side stood a little old man with the keys. He had followed me up from the library. It was my second visit to this wonderful dream of a place. I was in no hurry to go in, for I had some fear to go in.

Places we love, which, when we first saw them, seemed to us so splendid, run the risk of disappointing us when next we come to look. And I had gone away from this theatre after first seeing it, feeling that I had never been in so well spread nor so perfect a playhouse in all my life, nor in one more vast or half as magical. And I wondered, was all that an illusion? I feared it would prove so. Material things are, after all, more than mortal. "What is a column? What is an arch?" asks Mr. St. John Matter-of-Fact. I cannot stay for his answer, to hear the sceptics "Dust," for the keys are jingling, the old man is opening the postern door. He has disappeared. I look up at the scenographic heraldic shield which is over the entrance between the imitation pillars. I wished a wish. I had prepared to lose something; I wished a second wish, and I dashed in after the old man with the keys.

I emerged into the vast amphitheatre in double—triple—amazement (Fig. 4). It was more glorious than before. It was as vast as ever, and will now be so forever and ever, Amen.



3. PLAN OF THE TEATRO OLIMPICO, VICENZA

At Vicenza the *Scena Stabile* was composed of five streets, but at Sabbioneta of one only. This is the most faithful plan of the Teatro Olimpico, done in 1842 by Antonio Mugnon.



4. THE TEATRO FARNESE AT PARMA.

This would be much to say of the place were it not the Teatro Farnese, and of that place no one will ever be able to say quite enough.

Signor Lombardi has said much, and his brochure of 1909 is one of my particular favourites; he tells me that he is preparing a big book on the subject. No one else can possibly attempt it but he.

In the Teatro Farnese we find what is not found in Vicenza --Space! Space rules, and all, as it were, stands back to allow Space room, all things strive to allow Space to offer herself to great performers, and immense spectacles and divine voices. Nothing pushes forward conceitedly to catch our eye. The architect had indeed understood what was expected from him. In Vicenza, Palladio's had been a trifle comic, as like a "dry as dust" he made that literary theatre of his (Figs. 1, 2, and 3). Here Aleotti had a prince instead of an academy of pedants to please.

I stood this second time of viewing the place, and saw my little man of the keys advancing ahead of me into this space until he seemed lost. I seemed alone until I heard a voice quite close to me say "Il Duca Ranuccio il secondo . . ." and the rest I lost, for I was filled with such wonder at what I perceived that the things being said made no impression on my ear more than the hum and burr of noise. The speaker was my little old man, and, by Aleotti!\* he was far off there in the middle of the stage some 120 feet from me!

I floated down the floor of the place swaying here with the waves of 1690, avoiding the horses of 1728, until I moored up alongside the little key man and I asked him: "May I stay here alone, for half-an-hour, for an hour? I want to draw this place."

"Si, si, Signore," he said, "si, si." I gave him two lire. "Si, si, padrone," he said, "ritorno in un'ora. Si, si." And he went away and away like the proud young porter . . . and I went down on my bended knee.

Everything in the place seemed to be singing around me as I scribbled and recorded some beams . . . an arch . . . windows . . . and an hour later I was gone.

I went after the little porter into "another room in the Palace" to get permission to see the Teatro di Sabbioneta.

I supposed it to be a very difficult thing to enter Sabbioneta and to be allowed to see the theatre. I had never yet met anyone who had seen the place and only two men who had ever spoken of it; and I was rather doubtful as to what Commendatore Mariotti would reply. So I was doubly surprised when he told me there was no difficulty at all provided I would take the trouble to go so far. "But supposing they do not let me see the theatre?" Commendatore Mariotti took up a pen and began writing. He then read to me a short letter addressed to the Sindaco of Sabbioneta,

\* Aleotti was the designer and builder of the Teatro Farnese.

I am of a rather imaginative turn of mind, and when anything official comes near me, when I hear of Sindacos, of Administratori, and the like, I feel that things are coming right at last. For things to come right for me, would be for authority to be restored to those who have authoritative names and no power, or who have the power and mayn't use it, or have the position and possess no power, or have the position and the power and are checkmated by another who has less position and power.

Had I gone to Sabbioneta in 1588, had I been Scamozzi himself, I should only have gone there if the Duke Vespasiano had asked me to . . . as he asked Scamozzi. I should have entered, gone where I wished, and had nothing and no one to hinder me. And I suppose some such instinct procured for me this letter to the Sindaco, although—as a matter of fact—I never saw the Sindaco and I never delivered the letter. Still I felt distinctly more "someone" as I left the presence of Signor Mariotti with the letter in my breast pocket. I was quite aware that some fool at the other end might say "Commendatore Mariotti, who's he? Don't know him! The theatre is closed and you can't get in."

Still, I didn't think of the evil chances, being convinced of my power to sweep them all away. You can suppose I imagined there would be obstacles because no one I know of ever seems to have got in.

At eight o'clock I was in the train and passed through Colorno, that seat of the Farnese where Bibiena built the theatre, and arrived at Casalmaggiore about nine. Casalmaggiore is ugly enough. "When is the next train leaving for Sabbioneta?" I asked. "You must go into the town, to another station." I went into the town, and discovered the train was a little toy-like affair with a miniature engine, with Cassel stamped on it, from which city in Germany it appears most of the small engines in Italy came. But the train stood lonely in high grass, not in a proper station, and was not to start for about two hours and a half. So I went up a long road and arrived at a large Piazza, at the end of which stood the Town Hall. On the right side of the Piazza was a little draper's shop, in the window of which I saw some white bone penholders, two very small balls of grey string, an immense amount of flannel and cotton, and—I believe—a wire basket with some eggs. The pens, though, made me realize that this was the nearest thing to a library in the town. I went in and asked them if there was a guide to Sabbioneta . . . any book. I must say I was surprised when the lady of the shop produced a very nice little book all about Sabbioneta with some fifty or sixty illustrations.

I went to the café to wait my two hours comfortably, and looked at my guide. There were two illustrations of the theatre, one an exterior and one an interior, both of which disappointed me greatly. I had expected something quite different.

Still, it was a beautiful day in autumn and there was nothing to complain about, and before long I was in the miniature train and hustling along through vineyards by the side of the open road. I suppose it took half an hour before the train stopped and I got out; not, as I supposed I should do, at a town—but at a cross-roads resplendent with green and yellow foliage, thick with it, high hedges and trees all around. I got down, and the train wound its way in between the banks of foliage and was gone like a rabbit.

It was a distinct cross-roads, and another train was to be expected shortly along the line which crossed the one coming from Casalmaggiore. After about ten minutes' waiting, another train did slowly come along. I got in, and after puffing on for I suppose about a quarter of an hour it pulled up and the conductor said "Sabbioneta." They were in a hurry that day and there was no time to argue, and the train went on leaving me again on a country road and not a sign of a town anywhere . . . green foliage all around.

It was a most curious situation for me to hear the word "Sabbioneta" cried out by a living being, to jump out of the train, look around, see the train going, and feel myself hoaxed. Still, of course, I knew quite well that the hoax was only an Italian one; out of which one that you could be certain something good would come. So I walked up the road a few yards, then down again, and there suddenly through the trees, I perceived close to me, a fine thick wall, the wall which surrounded the whole city of Sabbioneta. It is a considerable wall, for the place was once a fortress.

I was so delighted to get this first glimpse of architecture that would lead me to the theatre that I forgot what the gateway looked like as I went quickly through it; I almost forgot what the town looked like.

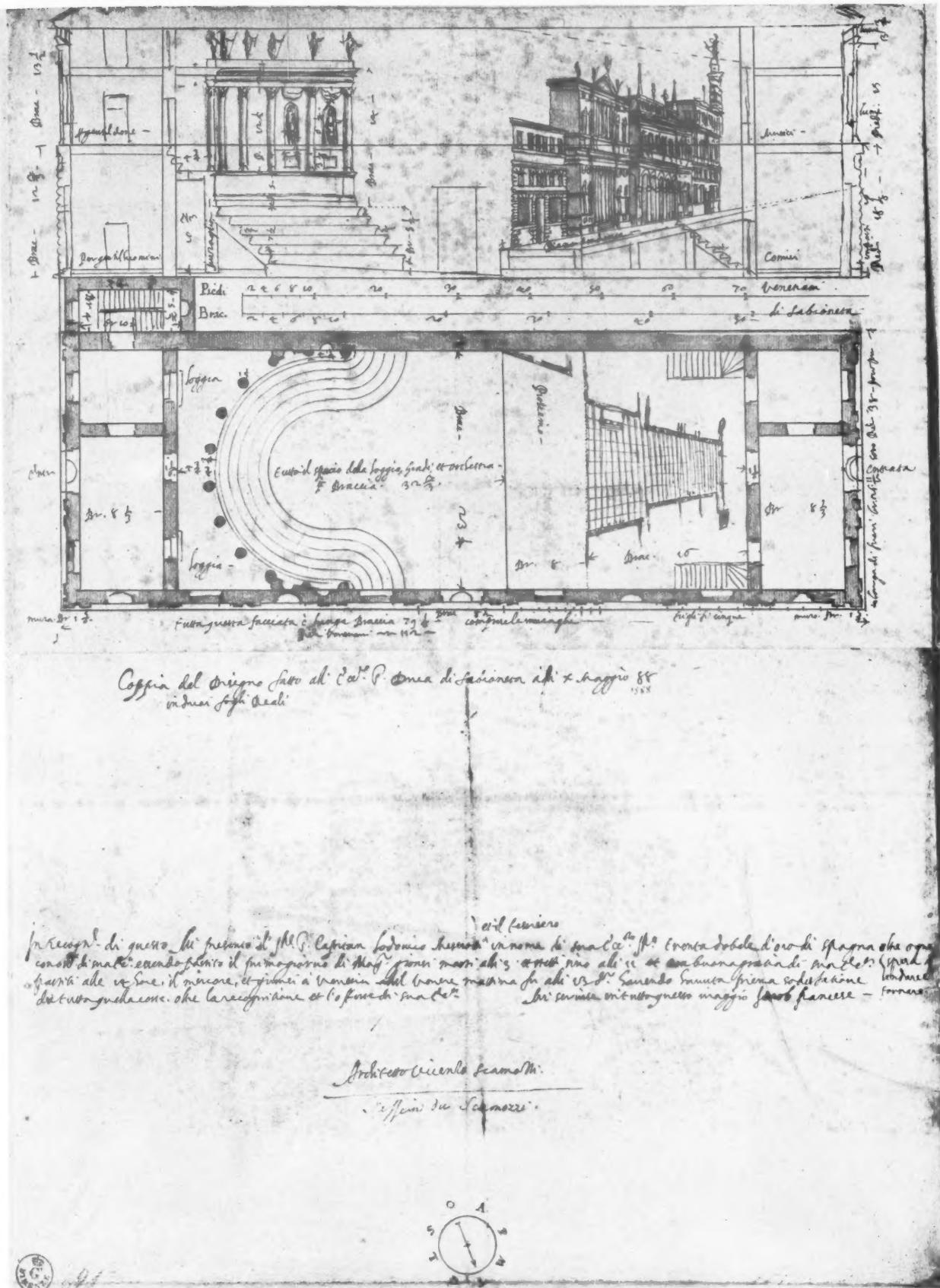
But I passed through the Piazza d'Armi, took a turn to the right, and arrived at the Palazzo Municipale, behind which I saw the theatre which stands by itself. Behind the theatre, I found the trattoria.

Having made sure that the theatre was there (and the trattoria) and actually did exist, I decided to waste good time, and waste it well in the trattoria before I came to the consideration of things either more or less serious. It was a splendid trattoria, only for the fact that there was nothing for me to eat. I believe that everything gets weaker and weaker in those places where civilization advances; but in those places where civilization remains what it was five or six hundred years ago, I believe the same old strength abides. Therefore, when the lady of the inn brought me a spaghetti Vespasiano and I tasted it, I put down my fork and looked out of the window and did a spell of hard thinking. I was trying to bring myself to realize the fact that I have just mentioned. I suppose it was that—but I couldn't think at all.

I looked out of the window, felt helpless and rather cross. All phrases such as "Why can't you provide for human beings?" and "What sort of food is this?" and "Bring me the menu!" . . . and at least twenty others chased one after another through my brain, came to the tip of my tongue and I was glad to swallow them. For there was nothing else to swallow, nor any use in uttering them. There was bread; one can always eat bread. It was sour; but the crust was brown, and then half a fork full of spaghetti with the strong suggo alla Vespasiano might be tackled. I remember I took a quarter of a plateful and then ordered other things at random but ate very little of any of them.

It was a dark, stone-flagged, low-ceilinged kitchen of a place, at that time the only trattoria in Sabbioneta. And in this large, low, rustic-looking place, where maybe the old actors had lodged, sat a couple of clerks of the Banca di Sabbioneta, an auctioneer, four peasants, a commercial traveller, and this other kind of traveller—myself.

## THE THEATRE OF SABBIONETA.



## 5. A PLAN AND SECTION OF THE TEATRO DI SABBIONETA.

From the original drawing at the Galleria degli Uffizi, Firenze. The street scene is the design for the *Scena Stabile*.

I had no business to be there alone. I should have brought a sandwich with me because, though I had taken the most remote corner when I came in, 'ere long, I was surrounded by the four hungry peasants who munched and drank their soup squelchingly. But considering that I was the intruder, I had nothing to say; but they must have detested my presence more than I did theirs.

Then I went round to the theatre. The door was open and I entered the passage-like hall. I saw a door on each side of me and knocked at one of them. It opened and before me stood a vision; a woman with dishevelled hair, rubbing her mouth with the back of her hand; and if not reeling drunk, the next thing to it. This of course promised well, for I was in the home of Drama. But I did not think the Drama of Sabbioneta would look like that.

Still she was amiable enough, and when I asked to go in she insisted upon opening all the doors and showing me round. Hurling herself against the first door, it gave way with a resounding crash, and I came directly upon the central aisle, or rather into the auditorium, only to be met with another dramatic shock. This time it was in the guise of 575 small flags garlanded on string around the place, across the place, and down the place. Little flags, not more than a foot long and five inches wide; little things from America, England, Spain, Japan, etc.

They all hung limp and flutterless, and as I wheeled around, the third shock came crash. A cinematograph, by Vespasiano! Flags, cinema, and a drunken woman; and I had come all the way from Parma to see this. But not only to see, for she was voluble, this that had taken the place of the Sindaco. And I, not yet out of my dream, feebly asked this hideous creature, "Is this where the actors stood? Is this where the Duke went? Perhaps there was a *scena stabile* there?" At which, in Italian, she kept on telling me to "Go on!"

I turned as the usual tourist turns. I looked up and around. I heard my own footsteps in this ancient shrine, and feared not to make more. I took in the stage, and the seats of the mighty, I went up into the great curved loggia followed by Hecate; I saw the scratches on the walls, the frescoes practically obliterated by the scratches of nails, and I noted two new glittering nails that had gone in last Monday for the sake of a Japanese flag.

I went into the two side rooms, the retiring rooms of the Duke, where he used to go for refreshment between the acts. I too went for relief. I went on to the stage, saw the half broken ceiling. I felt the damp creeping round me; and what I didn't do and should have done was to go up to the cinematograph and shake my fist at it.

But I did better than this. I wrote to Corrado Ricci, the Minister of Fine Arts, and had the damn thing taken out together with the flags; but I hope the old hag was spared. From the Minister I received a telegram saying "Consternato indicebile stato teatro Sabbioneta. Ringraziola della notizia provvido per ripristino insigne monumento."\* Later on a note came to say "Il Teatro di Sabbioneta e in ordine. Il Kinema e stato levato e non si entra mai piu."†

\* Translated: "Very concerned as to condition of theatre at Sabbioneta. Thank you for news, will provide for repair of renowned monument."

† Translated: "The Teatro of Sabbioneta is in order. The Kinema has been removed and will never enter again."

I then went over the palace, which is really extraordinarily interesting and very often beautiful, each room being a small model and not really a palatial room, only a small model for a great palatial room. It was the theatre I came to see and I shall come to speak of, but I cannot speak of it now, because I could not recollect it until I had left the place.

And I had a good deal of difficulty in leaving Sabbioneta. I did not want to sleep in that inn and so I asked for a cab. No such thing could be found, so I decided to walk back to Casalmaggiore, but before doing this, made another effort and obtained a cab.

I was back in Parma the same night, and after dinner at the Croce Bianca, while smoking a Toscana, I called up the remembrance of what I had seen in Scamozzi's theatre. (Fig. 5.)

The stage—a mere space, for the *scena stabile* had been swept away, goodness knows where. Will it someday be found in Sabbioneta and restored to its position? You see by the diagram what the scene once looked like, how it was fixed. Those who have visited Vicenza will recognize that it is by the same man, only that, whereas five streets form the central part of the scene in Vicenza, there was only one street in the scene in Sabbioneta. So much for the scene and the stage. Nothing remains, there is nothing to be said.

But the auditorium, with its gradinata of five steps and its twelve stately columns, its cornice and its statues, these are things which make that auditorium a very remarkable little affair. In the drawing we get a wrong impression of the building. It is by no means broad, it is tall and stately. Unless one realize that it is a model for a larger theatre, one would be apt to criticize it as being too cramped. Somehow, each step of the gradinata looked too large, although to see them as the architect saw them would be first to fill them with ladies and gentlemen dressed in the silks and satins of 1588. That would cover, like flowers in full bloom, what now certainly look like empty flower boxes.

The statues on the pediment will not do, to my eye, for they are intended to stand up lightly and brightly against a blue sky. They are intended to be the last thing on earth, whereas here, when brought inside a room, they have a wretched ceiling over them. It is said that the ceiling has been lowered. Does that mean that when Scamozzi made it, it was domed and blue, and that he somehow lighted this blue so that it gave a transparent open-air effect? Yes, that is what it does mean and then the figures would look very well. They also say that the walls were once covered with decorations by Bernardino Veneziano, the walls which are now covered by whitewash. In a small building like this, it must be touch and go whether the thing succeed or fail. As for lowering a ceiling, making the round flat, and whitewashing the walls, that must be enough to rob it of a good half of its value. The stage, emptied of its scene, robs it still more, so that when I saw the old theatre, there really was but one-third, if as much, of its original brilliance left.

But I do not doubt at all that when the Italians come to restore this building, they will show us that it was one of the most perfect private theatres that were ever built.

EDWARD GORDON CRAIG.

# The Gothenburg Exhibition.

*With Photographs by  
F. R. Yerbury, *The Architectural Review*.*

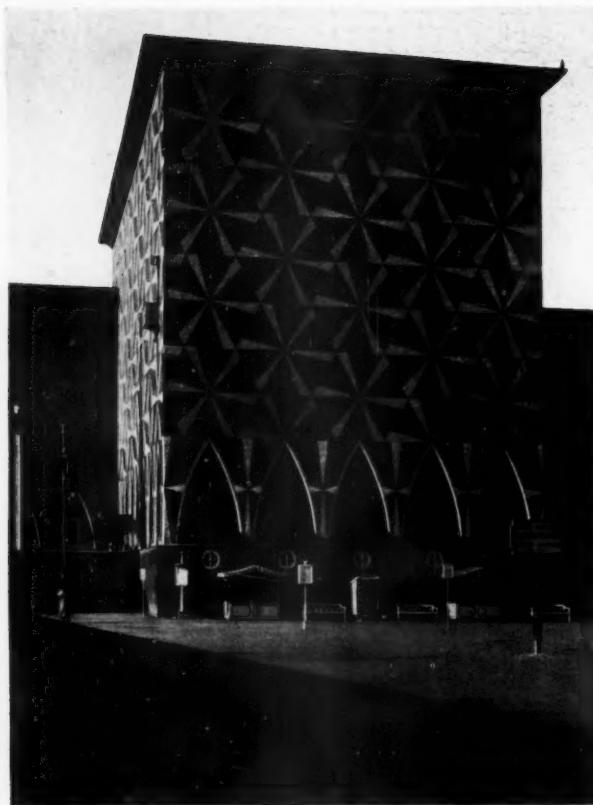


OTHENBURG has been a proud city in 1923 and not without reason. That a port of no more than 230,000 inhabitants should be able to stage an exhibition of Swedish history and art and industry fine enough to draw visitors from all over the world is a cause for pride. And we in Great Britain can savour that pride with full sympathy and more than a little intimacy. Gustavus Adolphus founded Gothenburg three centuries ago midway in that great reign which placed Sweden among the Powers. He relied greatly on Scottish soldiers of fortune, and the Sir John Hepburn, who commanded the Scots Brigade, had his knighthood from the Swedish monarch. It was at Lutzen in 1632, in the first great action which Gustavus fought without Scots regiments at his back, that he fell—a month after Hepburn had left him. When Hepburn reconstituted his force of Scots it was to serve Louis XI, but the authority was a warrant of our Charles the First, and this regiment is The Royal Scots, first of the Line, and the senior unit of our Regular Army. Gothenburg has a tradition of friendliness to England which comes out in the nickname of "Little London." So it happens that English visitors to the great port in this year of jubilee have found, not only a welcome of extraordinary warmth, but an almost disconcerting knowledge of our public affairs, our literature, and our art. Perhaps there lingers in English minds from the days of war some memories of imperfect sympathies, some lack of that vivid friendliness that Denmark and Norway showed: but it must be remembered that we were on the side of Russia, the age-long enemy of Sweden. With Russia broken and no longer a nightmare of oppression across the Baltic, Sweden has been free to renew those ties of sympathy with ourselves that are rooted in a common love of liberty and in notable likeness in outlook.

The Exhibition held up a charming mirror to Swedish life and work. Perhaps the most significant impression I took away was of a high industrial efficiency which is shaking off the bonds of ugliness. In England we have

our Design and Industry Association and our British Institute of Industrial Art, and now the Royal Society of Arts is to take a hand in the task of getting beauty into common things. Sweden is ahead of us in that. They have a Society of Art and Handicraft which is successfully bringing the manufacturer into touch not only with the artist, but with the middleman and the retailer, very important people, for they buy and sell the goods. In pottery, for example, a jury of artists, manufacturers and salesmen examines new patterns in the light of their beauty, their utility, their possibility of economical manufacture and their marketable qualities. Those pieces that satisfy the jury may bear the hall-mark of the Society: it is satisfactory to note that the wares of the Rörstrand and Gustavsberg Works, when so marked, are a great commercial success. That so Utopian a result has been achieved is due in no small measure to the splendid enthusiasm of Mr. Odelberg of Gustavsberg. It is not a little notable that his factory, a miracle of efficiency in a setting of rural beauty and patriarchal comfort near Stockholm, should employ nine hundred souls in making pottery, with ball clay from Dorset, china clay from Cornwall, and coals from Newcastle.

Work produced in the spirit of enthusiastic common sense was the note of the Gothenburg Exhibition. It showed high efficiency married to a sense of the beautiful and an appreciation of the fit. The public spirit of Gothenburg built at the portals of the Exhibition a permanent Art Gallery, which is typical of the fine simple quality of modern Swedish Architecture in general and in particular of the skill of the Exhibition Architects, Mr. Bjerke and Mr. Ericson. They gave to the temporary parts of the Exhibition just that quality of fantasy, that touch of exaggerated gaiety which is not only permissible but righteous. A building that is to serve for only six months is meet subject for humour and experiment. When Mr. Bjerke designed the Exhibition Concert Hall, which is wholly of timber, but is to remain for a few years, he did it

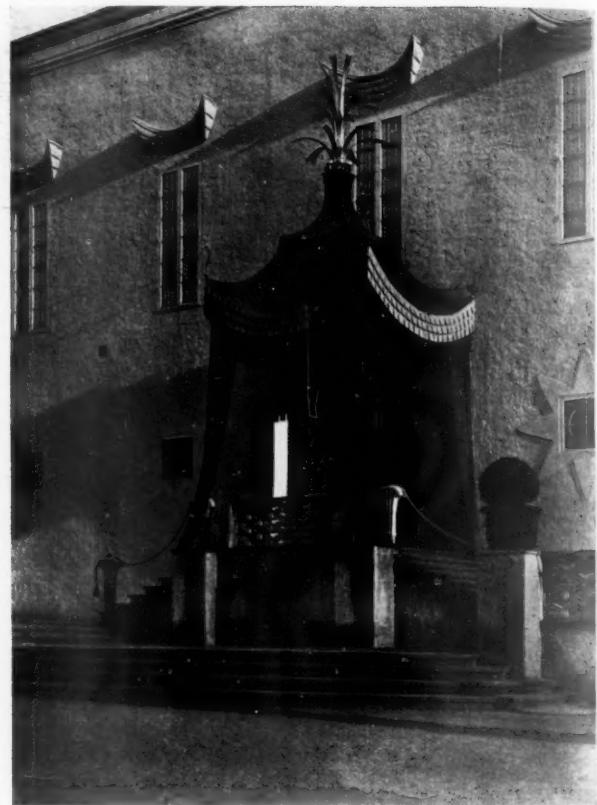


A RESTAURANT.

This building was designed to screen certain houses outside the exhibition. It is black and white, and the restaurant inside is treated in shades of orange.

in that spirit of sobriety which informs his permanent work. The City of Gothenburg is not being re-built so rapidly as is Stockholm, but Mr. Bjerke's many buildings there, and specially a great new school, are notable contributions to Swedish brick architecture. It is in the capital, however, that the tendencies of the day are more clearly seen. The great Engelbrekts Church is now about ten years old and, despite its definite merits, the savour of self-conscious modernity and craftsmanship makes it already a little old-fashioned. The new Town Hall is full of vitality and the still newer Hogalids Church marks the prevailing passion for simplicity and height. In the latest commercial buildings there is a great freshness of treatment in elevations that sometimes make a curtsey to classical traditions but never follow the book. Swedish architects are enthusiasts about English country architecture, and polite about new Regent Streets and such, but if pressed to be frank they confess to finding us not very adventurous. In Sweden the fresh mind is abroad, and I find the results of it greatly stimulating and significant of the national efficiency.

The Exhibition Art Gallery at Gothenburg housed examples from all Scandinavia and so includes the Norwegian, Danish and Finnish art of to-day. The sculpture seemed to me fresh and powerful, but I have to confess my lack of comprehension when it comes to Scandinavian painting. Zorn is but lately dead, yet he is already old-fashioned. The painters of to-day are bitten with so modern a method



A RESTAURANT ENTRANCE.

The entrance to the main restaurant on the east of the Great Court. In colour it is orange, pale green, and gilt.

that I am left wondering whether I am wilfully blind to new presentments of form, or they to the limits which a contempt of tradition does not wisely overstep.

In the art of Exhibition-making Gothenburg has not been unaware of the fine precedents set by Munich. Individual display has been disciplined within a frame of ordered seemliness flowering into gaiety at every turn. Perhaps the discipline was a little too severe, a trifle contemptuous of the needs of commercial display. The individual exhibitor, even in so orderly a nation as Sweden, must have felt that æsthetics had made a whole burnt-offering of publicity, but it was infinitely refreshing to the visitor. The buildings were a miracle of timber construction, as is fitting in a country whose chief wealth is in her forests. The lighting effects at night were as brilliant as one expects in a land where unlimited water power gives electricity at a nominal cost. The hygienic skill of the Swede and his social wisdom were marked by a children's paradise in the Exhibition grounds. Parents could leave their youngsters there to play in a village of Lilliputian buildings, which made one remember what children owe to another Scandinavian, Hans Andersen.

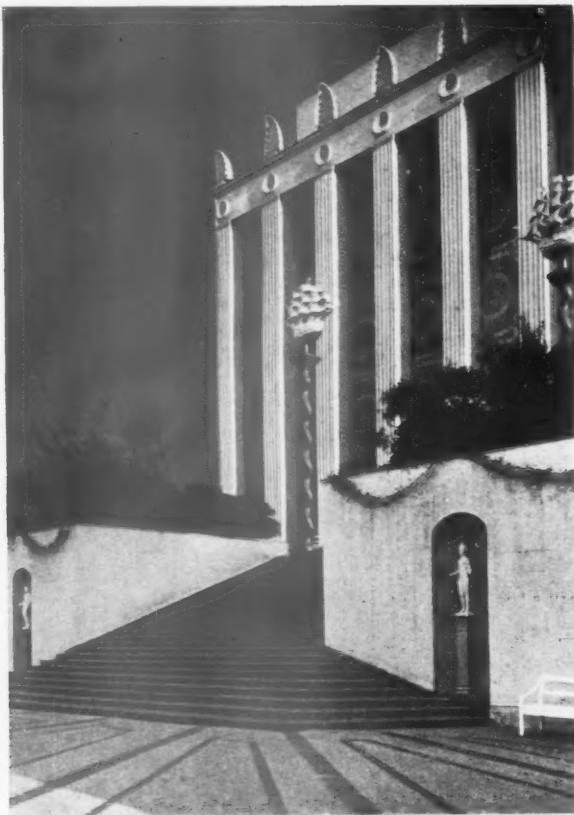
People think of Sweden as far away, but I contrived to see Gothenburg and Stockholm between a Saturday and the following Monday week, and with infinite comfort. I brought away with me memories of uncounted kindnesses in a country which persistently refused to seem foreign.

LAWRENCE WEAVER.



THE LONG COURT LOOKING SOUTH.

A view from the Entrance Cupola showing the Great Court in the distance, with the Memorial Hall closing the vista.



THE MEMORIAL HALL.

This Hall dominates the whole Exhibition. The piers are of timber, and the patterned wall behind of stucco coloured blue.



THE LONG COURT LOOKING NORTH.

The Long Court is the main avenue of the Exhibition, and is connected with the Entrance Place by the domed building illustrated above, which is known as the Entrance Cupola.



THE MAIN ENTRANCE PLACE LOOKING EAST.

The Portico above connects with the Entrance Cupola which leads into the Long Court. The Art Gallery is on the right.



THE MAIN ENTRANCE PLACE LOOKING WEST.

A view of the West Flank of the *Place* from the lower steps of the Art Gallery.

THE GOTHENBURG EXHIBITION.

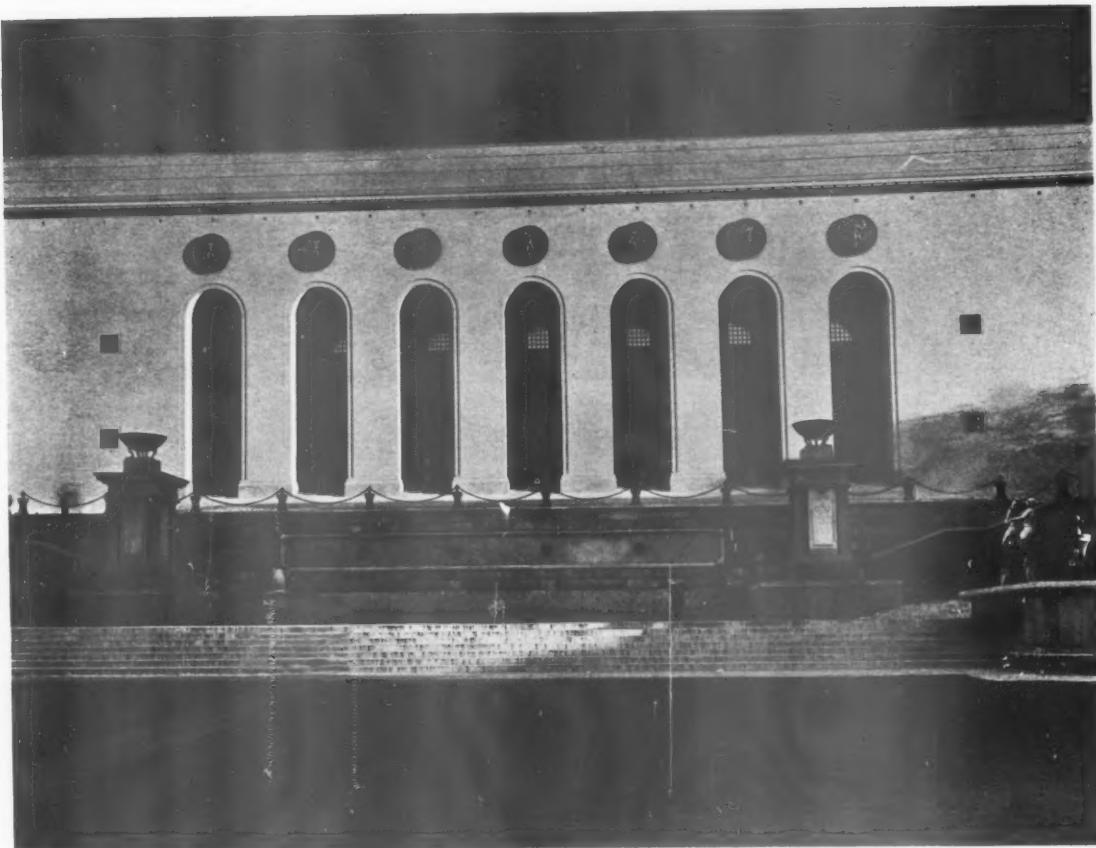


Plate II.

December 1923.

THE ART GALLERY.

Arvid Bjerke and Sigfried Ericson, Architects.

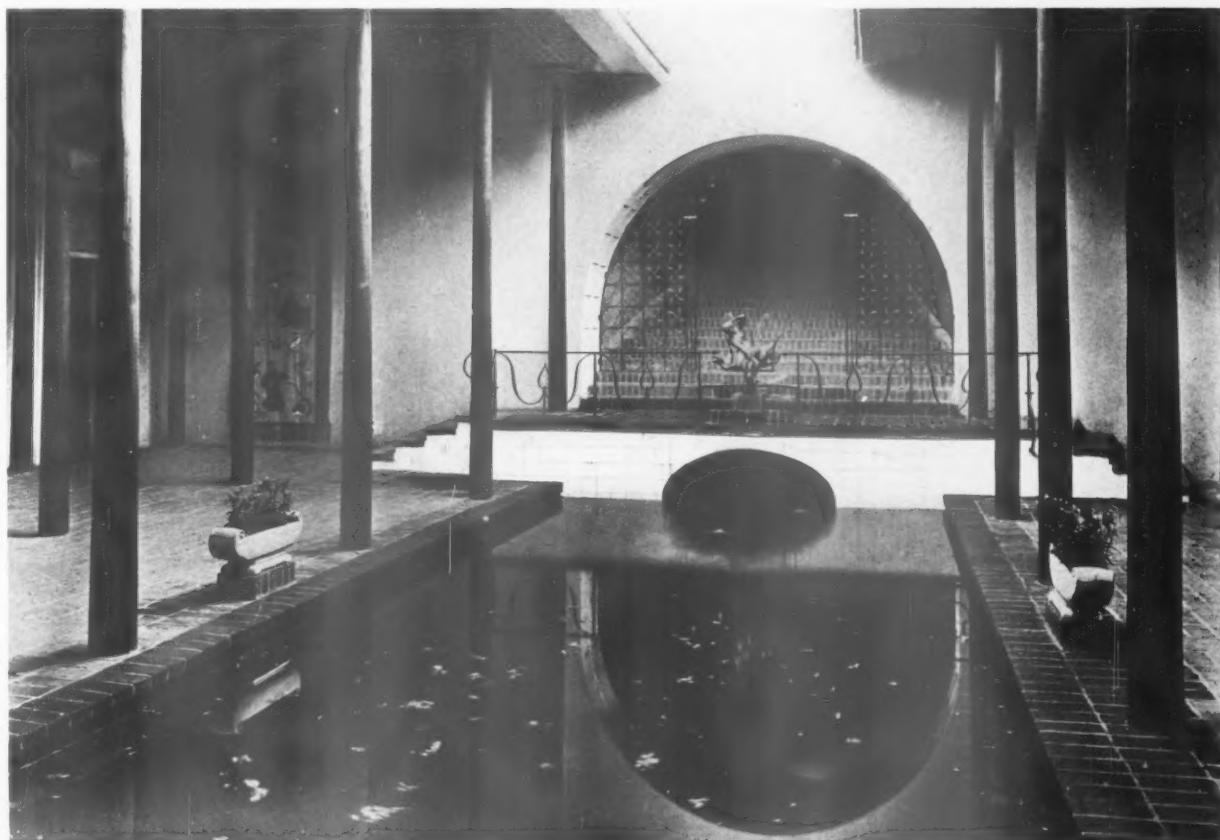
*The Art Gallery is the only permanent building of the Exhibition. It faces the entrance and is enclosed on each side by the buildings illustrated on the opposite page. The citizens of Gothenburg intend eventually to form here the artistic centre of the city, and to flank the Art Gallery by a Concert Hall and a Theatre.*

Architectural  
Library



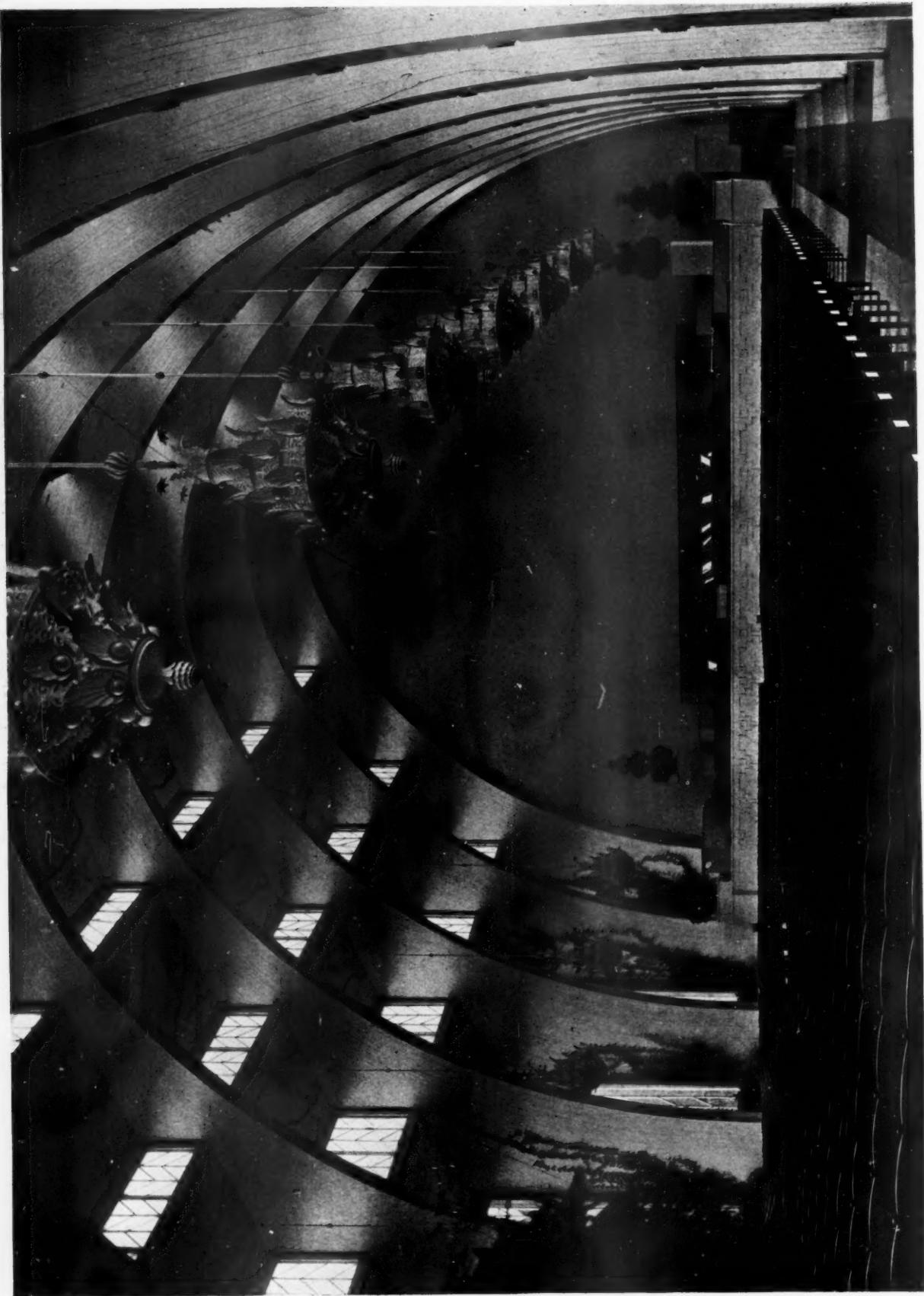
A WATER FEATURE.

The Lily Pond lies to the west of the Great Court. Its head is enclosed by a pergola and pavilion which at night is lighted by electricity.



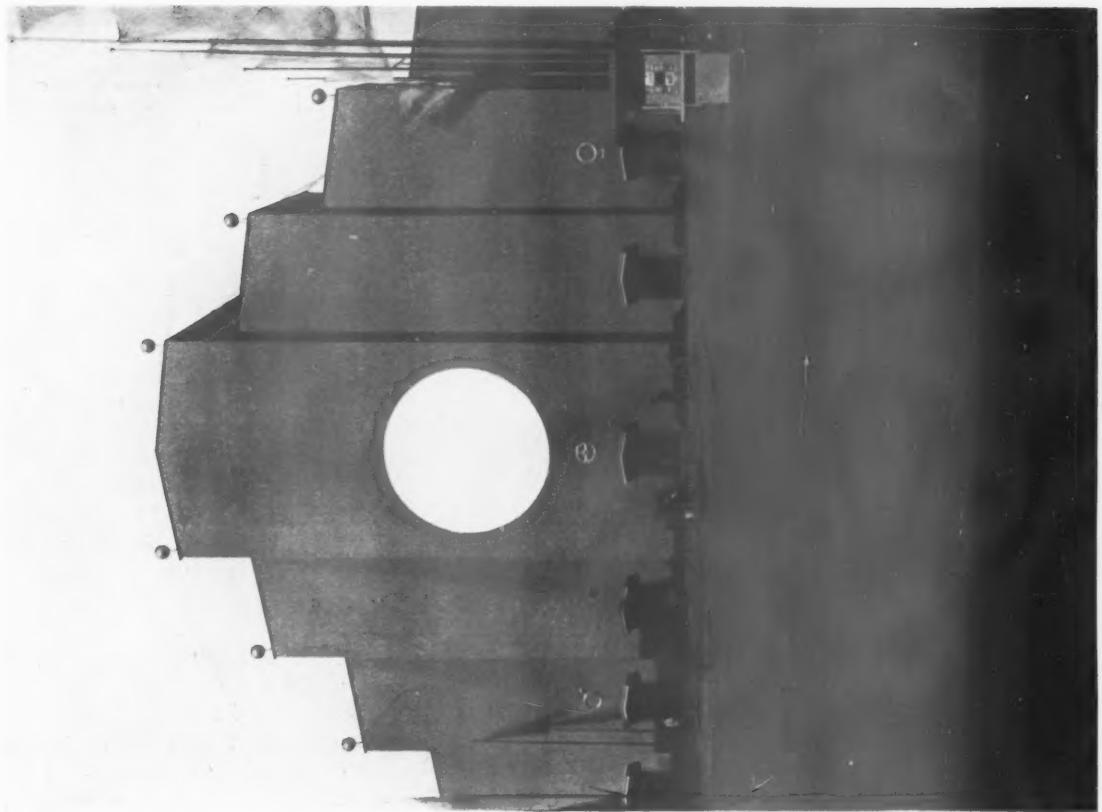
AN INTERIOR IN THE ARTS AND CRAFTS BUILDING.

The Hall of the Arts and Crafts Building is treated somewhat in the manner of a Roman atrium. The architect is Hakon Ahlberg of Stockholm.



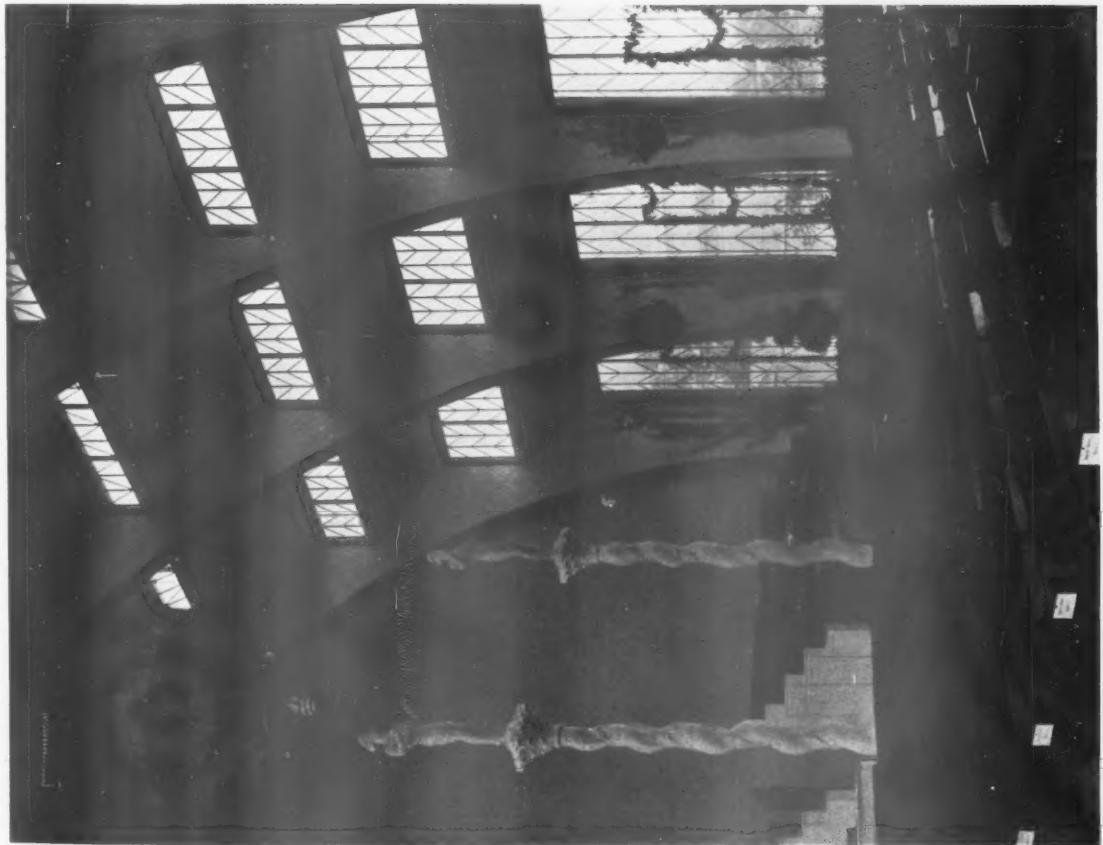
THE CONGRESS HALL.

The Congress Hall relies for its beauty upon the constructional magnificence of the huge roof trusses which rise from the floor at either side. They are built entirely of wood. The great lamps are rich by contrast. The strong horizontal lines of the platform serve to anchor the composition to the ground, and the bare end-wall is very effective.



THE MACHINERY HALL.

Only a temporary exhibition building could be designed so stagily. The simplicity of the forms, however, is highly stimulating.



A VIEW IN THE CONGRESS HALL.

The Hall is little more than a skeleton walled with glass. The end-wall is lined with felt to absorb sound and prevent echo.

# The Church of the English Martyrs, Birmingham.

Designed by Sandy and Norris.

JUST off the Stratford Road in Sparkhill, an important parish in Birmingham, lies the Church of the English Martyrs, designed by E. Bower Norris of Sandy and Norris, and recently opened by Cardinal Bourne. The site is regular and level, and presents no difficulties; provision had to be made for the Church and Presbytery, the latter providing for the rector and one curate.

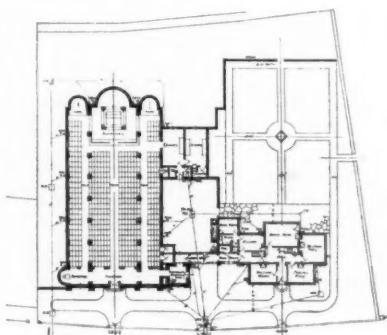
The design was evolved from a study of the Byzantine Churches of Rome at the express wish of the client, the Rev. M. O'Hagan. All unnecessary features were eliminated in order to get an effect of extreme simplicity.

The church provides seating accommodation for 481 people, with room for an additional twenty in the gallery. All the buildings are constructed of 2½-in. multi-coloured bricks with rustic finish. The roofs are covered with pantiles, and the interior of the church relies for its effect mainly upon the colour of the Sienna marble columns and the rough finish of the plaster-

work, which was left just as it came from the felt-wood float.

The total cost of the Church and Presbytery was £18 000, and the whole group of buildings, including the campanile, was built in thirteen months.

The scheme of heating in the church is a point of special interest. As both trenches and radiators would have been objectionable in the body of the church, the scheme was designed to eliminate these as far as possible, and to bring the heat into the building at the points most liable to cold draughts—that is under the windows. Large chases were therefore formed in the thickness of the main wall over the arches, and semi-concealed 2-in. pipes were placed in the aisle roof, the heat thus generated being conducted through the chase into the splayed sill of the clerestory windows. This system, combined with the radiators built in the recesses in the aisle wall, proved entirely satisfactory.



A LAY-OUT OF THE SCHEME.



THE CHURCH AND PRESBYTERY FROM THE ROAD.



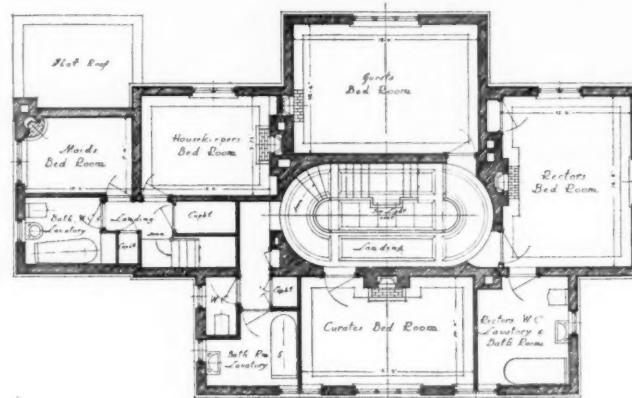
THE INTERIOR OF THE CHURCH LOOKING TOWARDS THE ALTAR.



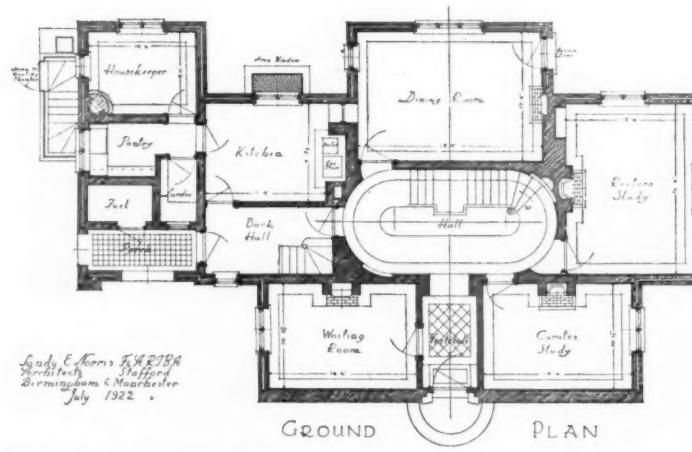
THE INTERIOR FACING THE ENTRANCE.



A GENERAL VIEW FROM THE BACK.



FIRST FLOOR PLAN



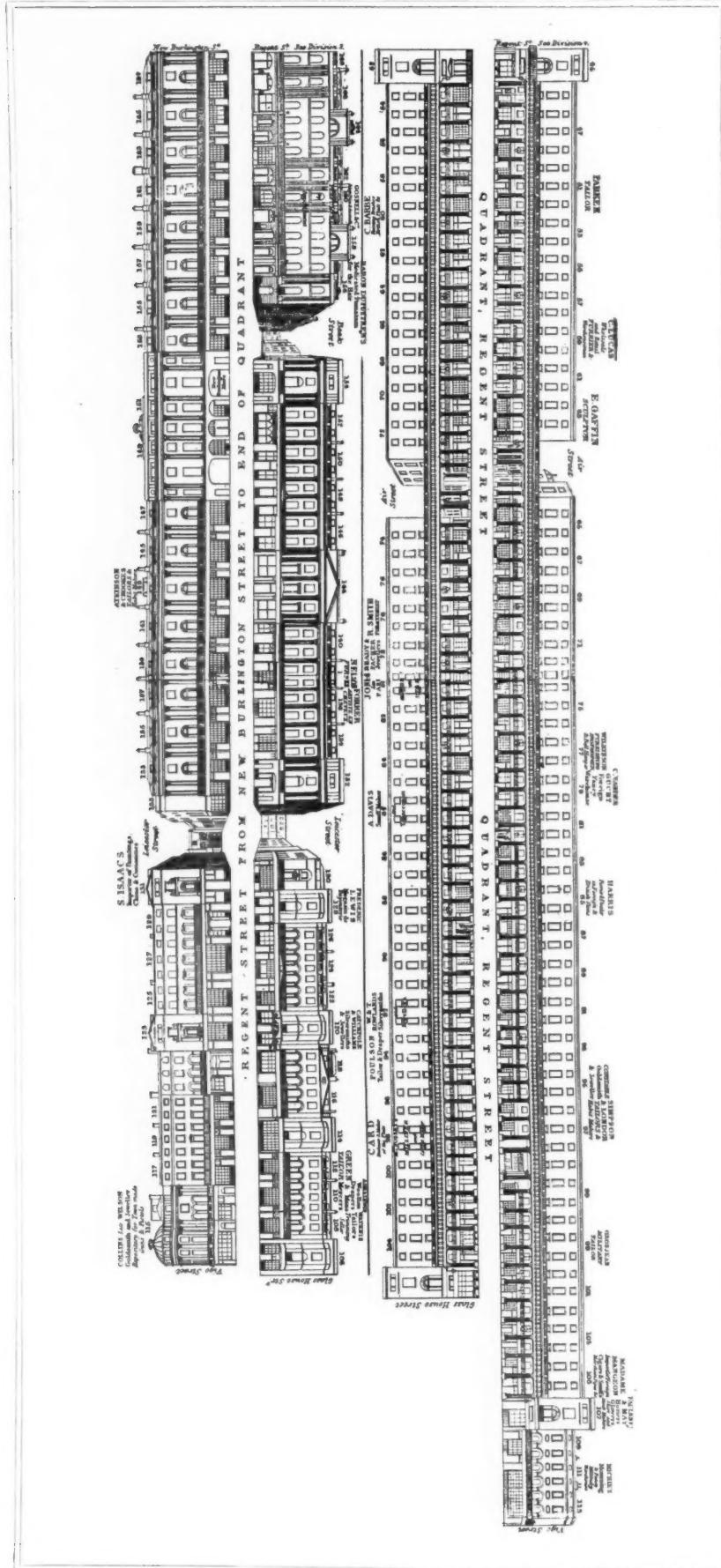
PLANS OF THE PRESBYTERY.



THE FRONT OF THE PRESBYTERY.



THE BACK OF THE PRESBYTERY.



DECENT STREET FROM NEW BIRKINGTON STREET TO THE END OF THE QUADRANT.

1792-1838). The *London Street Visiter* was published about 1828.

The *street views* were published by John Tallis of 15 St. John's Gate, in the eighteen-thirties, "to assist strangers visiting the Metropolis through all its mazes without a guide," as the cover states. Each street or piece of a street was published separately, together with advertisements and descriptions in a green paper cover at the price of three half-pence, but they are now extremely rare and valuable. They depict the London of the Georges, up to shortly after the building of Regent Street, before the Victorian or modern city had begun to appear. And they are for that reason of the greatest possible interest. Whittlock's drawing above of Regent Street starts at the left-hand bottom corner and works to the right up the quadrant where the original colonnade can be seen. Piccadilly Circus is on your left. The higher row of buildings should be read as running to the right of the bottom row. Those drawn upside-down represent, of course, the other side of the street.

## London Now and Then.

ALTHOUGH anyone perambulating the streets of London and noting the erections and demolitions which are constantly taking place may feel that he can readily estimate the progress of developments through which the City is passing, it is really only by regarding such things as a whole, after a lapse of so many years that the life of one man is too short to compass them, that we can adequately realize the changes that have occurred. Here and there when some old building is pulled down and a new one set up in its place, you will for a short period be able to remember the former elevation or the alignment of the perished façade; but soon the memory, in this connection, becomes dimmed, for there is nothing so difficult to recall to the mind's eye after even a brief lapse of time as the appearance of a removed landmark.

This being so we come, perforce, to rely on old plans, or better still, on old pictures, which the piety and industry of artistic topographers have left, or are leaving, us, for the adequate jogging of our memories in this respect. In past days such men as Boys and Shepherd and Archer (to name but three from among a great number of such draughtsmen); in our own time, the pencil and brush of Mr. Philip Norman, Mr. Fullylove, and others, have perpetuated such features of London as seemed likely to become a prey to the builder or the "improver"; and so, in looking at their accurate and often beautiful pictures and comparing them with the outlines of the streets as they are to-day, we are able to refresh our memories concerning such changes as have occurred in our own time as well as at a period which, although comparatively recent, is not within our actual remembrance; and we can, too, gain a general idea of the development in town planning and the improvement or otherwise in architectural activity that has taken place during the better part of the last century.

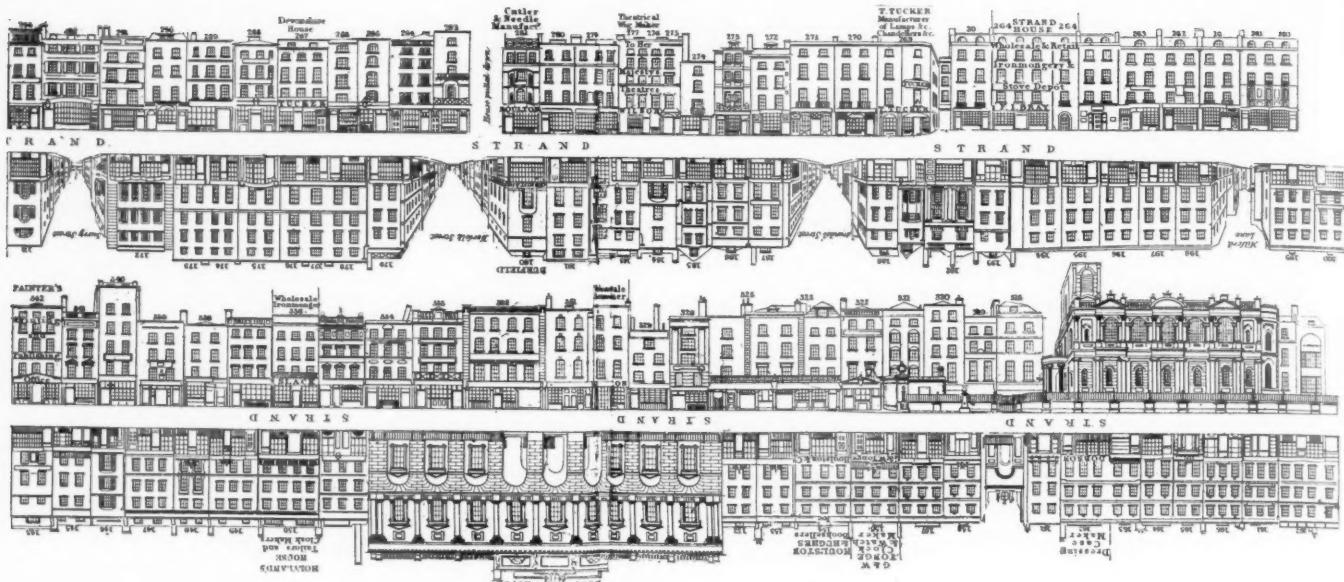
Of all those who have dealt pictorially with London, who have perpetuated its past features and have, as it were, reconstructed its forgotten outlines, no one has been more successful than Whittock, who was responsible for that really marvellous series of street elevations which were published by Tallis some eighty and odd years ago. *Tallis's Views*, as they are called, form one of the most remarkable examples of publishing enterprise and artistic ingenuity ever produced. Although sufficiently familiar to London topographers, to the general public they are little known. The fact that, especially during the past few years, they have become increasingly scarce is one reason for this; another is the fact that they were issued in parts, and thus shared the fate of all such forms of publication in getting easily destroyed and becoming the *disjecta membra* of the rubbish heap.

I do not intend to expatiate on these views now, because, for one thing, the subject is too large a one; and for another because I dealt with them more or less fully in the "London Topographical Society's Record" a few years ago. What, however, I want to do is to show by the help of some of the plates, or sections of them, what certain sites in various London streets looked like before they became transformed by the erection of larger buildings and more imposing façades.

As we can all see, London is, at the present moment, in a singularly active state of reconstruction. Wherever we turn we observe vast erections taking the place of the less pretentious structures which, in many cases, our forebears regarded as the last thing in street embellishment, and which they fondly imagined, no doubt, would be *ære perennius*. This is the natural outcome of an enlarged conception of civic life and of a more urgent need for accommodation. Within certain limits it is all for the good, although we are never destined, one hopes, to see again any part of our city desecrated as it was when Queen Anne's Mansions rose blatantly to the regardless heavens. Nor are our builders ever likely to try and emulate the vulgarism of the skyscrapers with which so many western towns and cities are content to be overshadowed. But at the same time we are, here in London, running the risk of becoming the prey of the gigantic, and many of our streets, incapable of being widened, will lose much of their essential dignity if unduly large structures are permitted to rise in them, and thus to undo in one part the good work brought about in others by the preservation of open spaces.

When, for instance, Nash planned Regent Street, that thoroughfare was made homogeneous by the regulated height of its buildings, and the fine curve at its lower end took on an added distinction by not being thus overshadowed. If you look at Tallis's view you will observe that although in individual size the structures here were not comparable with many of those which are now being set up, or have been erected within recent years, yet the street itself possessed a far more impressive and *complete* appearance than is now the case. It is, of course, obvious that no such systematic treatment of a great thoroughfare can be evolved where various owners erect premises designed by different architects, as is the case where a single town-planner is given a free hand to deal with his own scheme. In the latter instance the result is almost inevitably monotonous, but it is a monotony that helps the general effect and from which an air of uniform dignity is evolved. Although for this reason, as well as from its being the one thoroughfare in London where such a characteristic was present, one bitterly regrets the passing of the old outlines of Regent Street; at the same time one has to confess that on the whole, taken by themselves, the new erections are in certain respects improvements on the old. Stucco was Nash's fetish, and of all things, save perhaps cement, stucco is the least dignified and the most capable of reflecting the atmospheric disabilities of, as Dickens termed it, "a great and dirty city," and we must be thankful that stone is now taking the place of the plaster which covered the still more beautiful red brick of an earlier day.

An examination of Tallis's four views of Regent Street will show how great the changes are there. The three chapels are gone; the once famous Quadrant is no more; the rebuilding of many of the business premises has changed the character of the street, especially at its northern end; while the reconstruction of Oxford Circus, now in progress, will be in one sense an improvement, because here at least there is space in which the outlines of the new buildings can be adequately seen. Much the same may be said of the lower portion of the street, which is generally known as



## THE STRAND WITH SOMERSET HOUSE AND THE CHURCH OF ST. MARY-LE-STRAND.

Waterloo Place, where Messrs. Cox & Co.'s new bank has set the seal on an almost complete transformation—a transformation so drastic that practically nothing of Nash's work, including his own residence, remains.

The changes I have noted have been changes in elevation, and have not affected materially the alignments of the streets in which they have occurred. If we go into Trafalgar Square, however, the case is very different. Tallis's view of that open space will show at a glance how much has here been altered—not on the north, east, and west sides, where the National Gallery, the block containing the Golden Cross Hotel, and the Union Club and College of Physicians, remain to preserve the old outlines; but in the laying-out of the central portion of the square, and the erection of Nelson's Monument flanked by Landseer's lions, which were the results of Barry's scheme (although his original designs were on a far grander scale), and which were not completed till some ten years after Tallis issued his view. Still more marked are the changes on the south side. That glorious pile, Northumberland House, was ruthlessly pulled down in 1874 to make way for Northumberland Avenue, which it is now recognized might have been carried through without any such demolition. Many of the old houses and shops between it and Whitehall have been rebuilt; while, opposite, the comparatively recent opening into the Mall has changed, and here changed for the better (in that we get a vista, although with some difficulty, of the green trees) this part of the "quadrate."

Another spot where the student of Tallis would have difficulty in recognizing his whereabouts is the Strand. In the first place, apart from such things as the conversion of Exeter Hall into a restaurant, the disappearance of one or two theatres, the demolition of a portion of Adam's Adelphi abutting on the thoroughfare, with the setting back of the newly-built Tivoli, the Lowther Arcade, dear to our childhood, and where Sir James Barrie once became possessed of an historic smoking-table, is no more, and Messrs. Coutts & Co. reign in a massive bank on its very site.

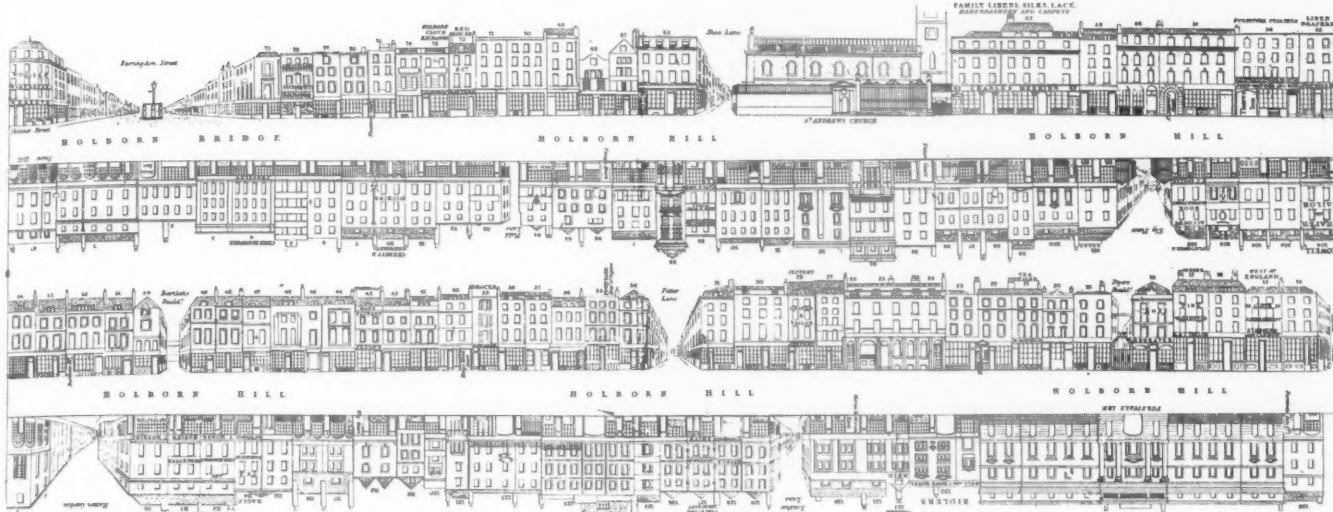
But it is the Strand east of Waterloo Bridge where the most important and drastic changes have taken place. There the great Aldwych and Kingsway reconstruction has

so altered the lines of the north side of the thoroughfare that neither Tallis nor Whittock would recognize the place, unless it were through St. Mary's Church, which almost alone remains as it was in their day. The immense temples that have arisen, Bush House being the latest, in this quarter have long since obliterated from our memories the exiguous shops that flanked the church; and Holywell Street (the book-lover's paradise) and Wych Street, are but dim recollections, as is the old Gaiety, whose modern successor seems to shoulder like some gigantic liner its massive bulk into the waves of traffic that heave around it.

Another spot where demolition has obliterated old landmarks and has left us a street outline very different from that which Tallis knew, is the south end of Whitehall. In former days, as many of us remember, Parliament Street caused this part of Whitehall to be narrow, although not unpicturesque; now, with the north side of the old street demolished and the extension of the Government buildings, the whole thoroughfare has been made a uniform width, greatly to the advantage of air-space, and affords an uninterrupted vista of Parliament Square and the Abbey beyond.

Apart from wholesale demolition and reconstruction the erection of individual buildings has given a new appearance to many of London's streets. Piccadilly, for instance, has been peculiarly subject to this. The Ritz has dwarfed Devonshire House even more than did its predecessor, Walsingham House; the Piccadilly Hotel has created quite a new atmosphere in its immediate neighbourhood; the two massive buildings flanking St. James's Street have begun to carry a modern air even into that street of old fashion. Vast stores, as the Americans call them, such as those of Messrs. Debenham and Freebody, Messrs. Selfridge, Messrs. Waring, and numberless others which the reader will easily call to mind, have carried into streets, which otherwise preserve not a little of their ancient atmosphere, the touch of a later and more pretentious day.

In the East End rebuilding has been as responsible for altered outlines as in the west, although it has often taken place in quarters less exposed to general notice, and in streets which Tallis's survey did not cover. Most of us, for instance,



HOLBORN HILL WITH FURNIVAL'S INN AT THE BOTTOM RIGHT-HAND CORNER.

remember the row of beautiful old houses in Seething Lane. They have long since disappeared to make way for the Port of London Authority's new and imposing headquarters. Tallis does not deal with Seething Lane, but he does with a very different quarter, viz., Holborn Hill. The famous declivity is not shown, but the houses on both sides of it are clearly indicated. It is sufficient to compare these elevations with what now obtains there, to judge what a difference the coming of the Viaduct has made in this quarter. Compare, too, the classic front of Furnival's Inn, for ever notable as being the birthplace of "Pickwick," with the vast red-brick edifice that houses the Prudential Insurance offices, and note the changed effect produced by the raising of Holborn's highway and the consequent submergence of St. Andrew's Church, the base of which structure (in Tallis's view) is shown level with the roadway. Even Cheapside presents an altered appearance, and the only familiar objects in Tallis's view are the seemingly perennial tree at the corner of Wood Street, and the massive front of Bow Church.

Of course, much of what is now an integral part of London was, at the time of Tallis's survey (1838-9), but outlying portions of the City; almost, indeed, separate villages like Brompton and Kennington, and even Knightsbridge, and consequently he does not give us any views of these localities. But had he done so what changes would have called for notice! Think, for example, of Kensington High Street as it is to-day and as it was, not merely eighty, but even forty years ago. Call to mind the Brompton Road, with its raised pavement on both sides (one alone remains—the most picturesque bit of street *elevation* in London), without Harrods, and further west, without the Oratory and the Victoria and Albert Museum, where the "Brompton Boilers" and the tree-hidden picturesque old houses nestling beside them, and the old "Bell and Horns," which only disappeared

a few years ago, were once the most outstanding features. All about this part the Great Exhibition of 1851 has left traces of its influence, and the acres covered by splendid museums and institutes, which are bounded by Queen's Gate and Prince's Gate and the Cromwell Road, are the result of that financial success. But Tallis and his views were before this metamorphosis, and, then, Gloucester Road was Hog Lane, and market gardens spread their length and breadth where, to-day, rows upon rows of massive houses have created a fashionable centre more airy than Belgravian and less crowded than Mayfair. In those days a Metropolitan Railway was as little suspected here as a Megalosaurus !

Before the advent of the structural colossus all manner of familiar landmarks have disappeared from sight and memory. For many of these we have not to go far afield. The massive colonnades of Norman Shaw's Piccadilly Hotel have driven from our minds the St. James's Hall and "Jimmy's," the haunt of the fledgling undergraduate; the range of new buildings just east of St. James's Street have obliterated the oriental façade of the Egyptian Hall—that home of mystery; the two top corners of St. James's Street are wholly different from what they were when Tallis produced his elevation of that part of Piccadilly, at a time when the most expensive piece of wall in England ran its length where is now the frontage of the new Burlington House which arose in the early 'seventies, at the wave of Messrs. Banks' and Barry's architectural wand. Piccadilly Circus and Leicester Square exhibit changes no less drastic. Indeed, in this quarter, so symptomatic of others in all parts of London, few things save the Burlington Arcade and the Albany and St. James's Church are capable of recalling the London of eighty years ago, when the energy of Tallis and the ingenuity of Whittock produced those invaluable records by whose aid we can alone recall the features of a forgotten city.

## E. BERESFORD CHANCELLOR.

NOTE.—We have made arrangements to issue, monthly, beginning in January next, a series of facsimiles of the now extremely scarce Views of London, published by Tallis about 1838-40. Each number of THE ARCHITECTURAL REVIEW will contain a complete section of these interesting and valuable elevations, which will be accompanied by a page of descriptive letterpress by Mr. E. Beresford Chancellor. It is hoped that in time the whole of Tallis's Views may thus be reproduced; and those who cannot obtain the originals (an excessively difficult, if not well-nigh hopeless, task) will thus have an opportunity of preserving the facsimiles together with the notes by so well-known an authority on London as Mr. Beresford Chancellor. Apart from their rarity, these views, showing, as they do, the elevations of all the principal streets of London, are just now particularly valuable, when so many of the landmarks delineated have disappeared, or are disappearing.

# Cross Deep, Twickenham, Surrey.

With Photographs by  
F. R. Yerbury, *The Architectural Review*.

HERE is an essay by Chesterton on a man who joined the army, and declared that he was a Methuselahite. He was asked what he meant by this, and he replied that his religion was "to live as long as possible." The man may have been a fool, for on the face of it the last profession a Methuselahite ought to choose is the army. But it is more probable that he was a philosopher acting on the assumption that a man only saves his life by flinging it away; in which case he was a person of high wisdom. "What I had I gave," says the epitaph, "what I gave I kept, what I kept I lost." We are all vaguely aware of the truth of this paradox. And it is mentioned here in regard to the use of homes because there are many people, especially among the rich, who hoard up all the most precious things in life in order to enjoy them, only to find themselves cheated. There is the man who makes such a fuss of protecting his treasures—the "objects of bigotry and virtue dear to the heart of the Kernoozer"—that they might as well not exist, for he never has any use of them. And others start with the praiseworthy desire to make their homes beautiful, and end by making them too beautiful to live in—another kind of perversity. Indeed, a home in all its aspects is a most delicate organism. It is always in danger of extremes. It will be too formal or too informal; and may become a sort of military academy or degenerate into a refuge from the conventions and courtesies of the world, a place of slovenly relaxation.

The ideal combines beauty with comfort, a certain formality with intimacy, the nature of a home with the perpetual delight of a work of art. It must have in addition certain physical features without which the synthesis is incomplete.

Cross Deep, the river home of Sir George Hastings, has the qualities a house should have—homeliness, loveliness, high walls, fine trees, a garden of lawns, and, above all, water. Here runs the Thames herself, smooth in her way and silent, yet unobservably in motion. At what hour you like you may cross the lawn to the spot where there is a wall and the water beneath, and you may see the slow passage of the great river, an army on a secret march. There is a sound, too, the infinite murmur of moving water, and perhaps the distant cries of boatmen from the village downstream. If the time is morning the sun is up over the opposite bank. He flings the shadows of the trees across the



1. THE FRONT OF THE HOUSE.

lawn, and faces the back of the house bravely (Fig. 6). And it is here that you may discern the inexplicable influence exercised by a river over a building. For this face of the house, lovely with the simple reticence of its Georgian culture, is yet all gay and oddly reminiscent of a Noah's ark or a doll's house. Dolls' houses owe their peculiar vivacity to the fact that they are made, not for the street, but for the nursery floor; which has the nature of oceans and rivers in that it is the scene of all the rich and bizarre incidents like pirate fights and the sighting of desert islands. In that exactly lies the secret of our fascination for the sea and the river. Any good sheet of water is in a sense a large nursery floor. And the buildings on its brink belong to the nursery rather than to the street.

Where the doll's house effect of Cross Deep lies it is difficult to say: perhaps in the veranda with its Venetian blinds, or in the little formal trees, or in the staring regularity of the windows—perhaps in all these. At any rate, the note of drollery is there. That is because for two hundred years it has balanced on the edge of the Thames.

The front faces the road away from the river and has lost this character. It is more urban and has less of the quality of the fairy tale, yet in its way it is charming. The Walpole Gothic windows with their black panes, and the tall doorway with its green door, are suitably introduced to the stranger through the interstices of a delicate wrought-iron gate hung between two tall brick piers surmounted by urns. The house itself, tall and square, retires from the curious gaze behind a high wall in which the gate is the only breach. If you are bold enough to enter so exclusive a portal, please to do so hat in hand, with nothing more than a polite glance at the statue and formal trees on either side of the stone-flagged path (Fig. 4). But once you have summoned the bravado to stand before the front door and as it were challenge it by a knock—once you have gained the hall inside, you may put off your deference. For it is the nature of the houses built by our great-grandfathers to be austere without, but they are the soul of gracious hospitality within.

The hall leads on the left to the staircase (Fig. 7), and on the right to the drawing-room door before which stands a magnificent black boy (Fig. 8). The staircase leads up to the main bedroom floor, and down a few steps to the servants' quarters. A door on the wall opposite the entrance leads into the garden hall (Fig. 9), the main living-room of



2. THE HOUSE FROM THE CROQUET LAWN.

the house, which is carried out in a scheme of soft yellows and reds, with a wallpaper decorated at the necessary intervals by Corinthian columns. It should here be said that the decorative scheme of the house has been conceived by Sir George Hastings himself, who is an amateur decorator of distinction, as those who admire the interiors of Ranelagh are aware. His effects, however, are obtained in each case by simple means: by a pretty selection of wallpapers, by colour, and by a skilful arrangement of furniture.

† When you enter the garden hall from the staircase hall the dining-room lies at the end on the left and the drawing-



3. THE TEMPLE AT THE END OF THE CROQUET LAWN.

room at the end on the right. Indeed, the plan of the ground floor of the house is, so far as one knows, an ideal disposition for a home. It is adequately expressed by the back elevation (Fig. 6). A square Queen Anne centre block, obviously the earliest piece of the house, is flanked by two pavilions in the shape of bays added probably about 1780. The south, or left-hand bay, contains the drawing-room, and that on the north the dining-room. Between them runs the veranda, garden hall, and staircase hall. All three—veranda, garden hall, and staircase hall—run the length of the centre block.



4. IN THE FRONT GARDEN.



5. THE THAMES FROM THE BACK GARDEN.



6. THE BACK OF THE HOUSE.

The back faces the Thames which lies at the bottom of the lawn illustrated above. The wing on the left contains the drawing-room, and that on the right the dining-room. The doorway gives access to the garden hall.

The dining-room (Plate 3) is a symphony in green, white, and gold. The ceiling has been painted a venetian green; the walls spring from the chair-rail a crowd of green foliage with yellow and red fruit, through which little houses peep; stopping before the cornice is reached to leave an expanse of plain white paper. The effect with the gold sunburst clock and hanging lamp, and the white corner cupboard with its green and gold pilasters, is original by day; and by night, under the shaded lights of a dinner table, it has the character of a piece of scenery in a play. The drawing-room is a study in grey and purple, with a note of deep cerise at one or two points where the eye is desired to linger. The walls are covered with a landscape paper of trees, while the hangings and chair coverings are in various shades of purple. The chimneypiece is the focal point of the room, an ornate but handsome object admirably finished by the Chinese Chippendale mirror above it (Fig. 12). There are other interesting rooms in the house, but these are the most important.

From the road the ground slopes in a gradual descent to the river. So the level on the garden side of the house is lower than at the front. You therefore descend a flight of steps from the veranda into the garden; where you may either turn left to the croquet lawn, which is crowned by a garden temple (Figs. 2 and 3), or cross the main lawn to the river's edge. Were every form of diversion practised in this garden the river would still provide the inexhaustible topic.

From the hour that it winks in the first sun to the hour that night covers it the river will alter in height, in tune, in colour, in light, in volume. Yet it will remain invariably the same. In its very silence it will dominate the scene; and even when the traffic is such that there is hardly visible between the punts and the sunshades a patch of water, the Presence of the river will dwarf the laughter, the songs, the gramophones, to an impertinence. On a Sunday to watch the Thames from the garden is to be a secret spectator at a pageant. A great array of boats, a diversity of people, the sun, the water, the green banks, and a collision—where is there a better prospect for filling a quiet Sabbath with life?

If you will now finally descend the stairs to the water itself, and row out into the stream, you will be in a position to appreciate the last aspect of a river house: that in which it appears not so much a house with a garden as a unity in which the house and the garden collaborate. One is the expression of the other, and neither is an entity in itself. The garden is thus formal and square like the house, while the house is the principal ornament of the garden. From the water this unity of house and garden is patent: a composition of red brick, tree, and lawn. And from the water a familiar spot walled and hedged in from its unfriendly neighbours is like a little paradise, familiar yet infinitely remote. You have the sensation Adam experienced when he first stood outside the Garden of Eden.

H. DE C.

CROSS DEEP, TWICKENHAM, SURREY.



Plate III.

December 1923.

THE DINING-ROOM.'

*The Dining-room is carried out in a scheme of green, white, and gold. The ceiling is a venetian green. The carpet and the pilasters of the corner cupboard are the same. The dado, mantelpiece, and cupboard are white, and the wallpaper a combination of green orange and pomegranate trees, with orange and red fruit, and a background of neutral-toned buildings. The hanging lamp, clock, and capitals of the pilasters are gold.*

Architectural  
Library

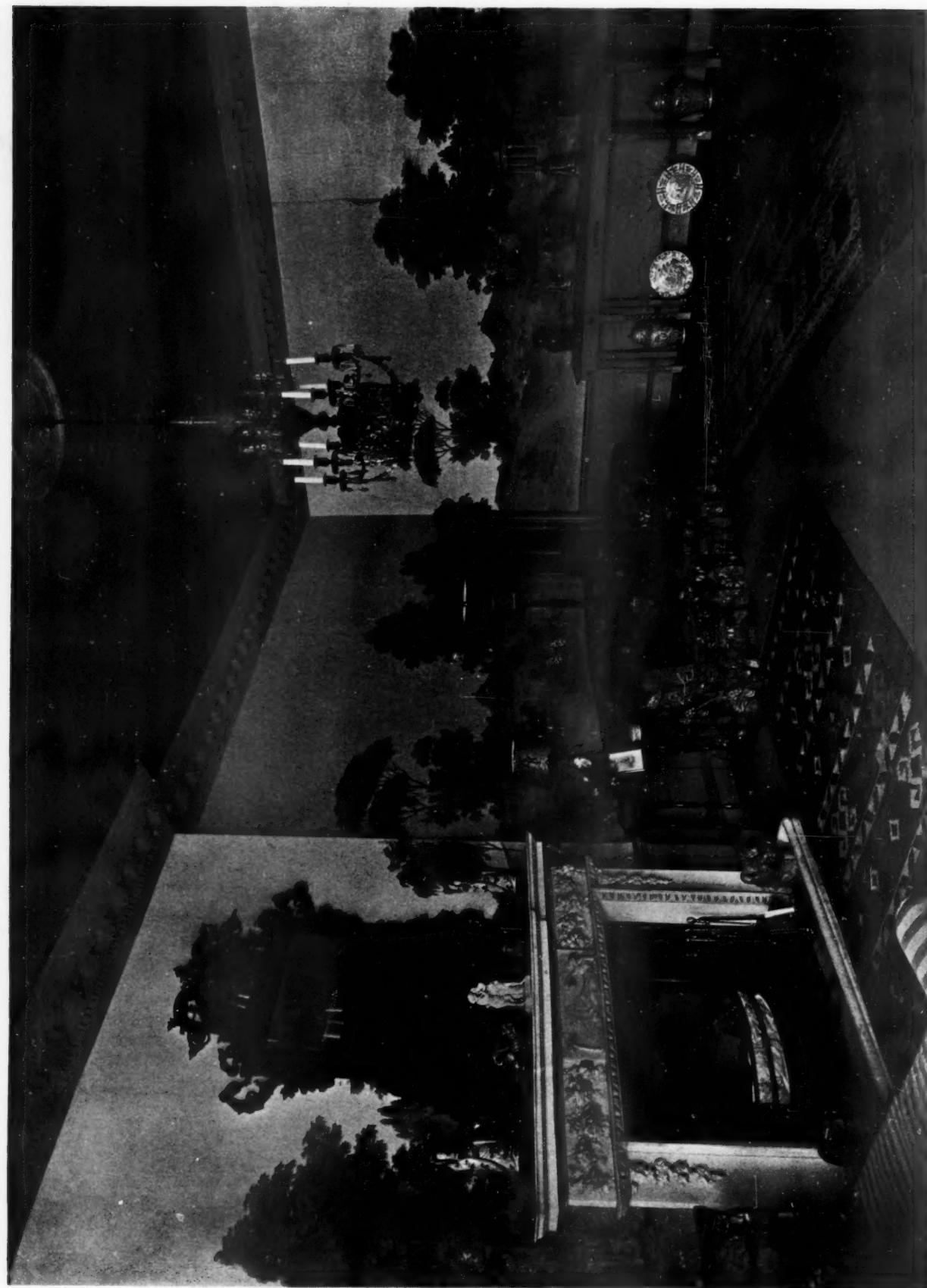


7. The Staircase.

8. The carpet is orange and the paintwork white.  
THE STAIRCASE HALL.

9. THE GARDEN HALL.

The Dining-room, which can be seen through the doorway, is at one end, and the Drawing-room at the other of the Garden Hall, which acts as the living room of the house. The door on the left leads to the Staircase Hall, and that on the right to the Veranda.



10. THE DRAWING-ROOM.

The wallpaper is a grey landscape paper of trees and buildings. The ceiling and carpet are grey, the mantelpiece is of white marble, and the rugs, chair coverings and curtains a mixture of reds and purples.



12. The mantelpiece is surmounted by a Chinese Chippendale mirror, which expresses very happily the character of the room.



11. The colour scheme is here grey and red. The walls, ceiling, and carpet are grey, and the top of the table a dark crimson marble.

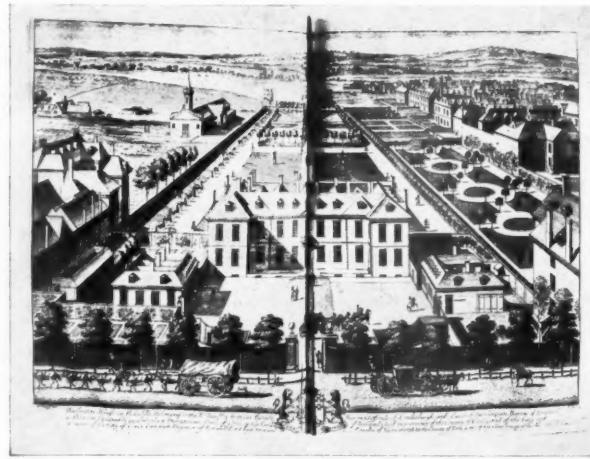
THE DRAWING-ROOM, CROSS DEEP: TWO VIEWS

# The Historical Development of Architectural Drawing to the End of the Eighteenth Century.

## IV.—The Eighteenth Century (Part II).

WHILE England was easily holding her own in the field of geometrical draughtsmanship, little attention was paid to the pictorial record of buildings. Jan Kip, a Dutch engraver, produced his two volumes of "Britannia Illustrata," the first in 1709, the second in 1717 (Fig. 1). The drawings were made by Leonard Knyff. Kip also engraved the views in Atkyns's "Gloucestershire," and in Stripe's edition of Stowe's "Survey." Towards the end of the century some notable work was done by the Maltons. Thomas Malton, the elder, produced some careful water-colour drawings of buildings in England and Ireland, marked by a great accuracy of detail and perspective. His technique was typical of the early water-colour school. The tones were first laid in, in Indian ink, and the colour applied over it in thin transparent washes. His son, another Thomas Malton, worked for Ackerman, the print publisher. He made some excellent aquatints of important buildings in London, which were eventually collected, in 1792, under the title of "Picturesque Tour of the Cities of London and Westminster" (Fig. 4). He also produced, in 1802, the "Picturesque Views in the City of Oxford." He was assisted in the drawing of his figures by Francis Wheatley. James Malton, probably another son of the elder Thomas Malton, worked in Dublin. His "Picturesque Views of the City of Dublin" appeared, at intervals, between 1791 and 1795.

On the whole, English architectural draughtsmanship in the eighteenth century had become trite. It had lost its individuality. It was mannered. The method, the arrangement, was simple and direct. The execution was at fault. But fresh influences were at work. About the middle of the century a new school of thought arose. The romantic movement began. The old school adhered to the classic tradition. The new sought salvation in pretence and mediævalism. Sentiment took the place of scholarship. Draughtsmen found a better market for their wares with the new school than with the old. Crumbling abbeys, moonlight, and clinging ivy were their stock in trade. Architecture gave way to landscape, and from topography, guided by the Sandbys, Varley, Girton, and de Wint, came the English school of water-colour painting. Again, the eighteenth century was the age of the Grand Tour—and the Grand Tour meant Rome, ruins, and romance.



1. KIP and KNYFF.  
Burlington House, Piccadilly. Drawn by Knyff, engraved by Kip.  
From "Britannia Illustrata."

There was, in Italy, a ready sale for drawings of Roman remains and picturesque views. Of those who supplied the demand the best are Pannini, Canale and Guardi. Pannini had studied under Locatelli and Benedetto Luti. His innumerable compositions of antiquities are characterized by a graceful charm and a quick invention. He drew the figure better than most draughtsmen of his kind (Fig. 3). Antonio Canale, or Canaletto, was the son of a scene painter, and theatrical decoration was his first introduction to art. At the age of twenty-two he took to the lucrative practice of view making. He spent the greater part of his life

in Venice, but he worked also in Rome, and visited London, where many of his finest drawings were made (Fig. 7). His most famous pupil was Francesco Guardi (Fig. 6). In some of his work Guardi surpassed his master. In much he fell below him. Canale maintained an even level of passable, saleable workmanship. But his art is somewhat of the mechanical order. He drew with one kind of line, an interesting, crinkly line, but it never varied. Guardi's work includes the monotonously dull and the brilliantly suggestive. At his best, he indicated architecture with remarkable facility and skill. His drawings are filled with air and sunshine. The wind moves round his buildings and his figures. His work is lively, Canale's is not.

Mauro Tesi specialized in interiors; like Canale his line tends towards the mechanical. The charm of his work is the reflected light in the shadows. As much of this effect was obtained with yellow ochre the transparency is not obvious in the reproduction (Fig. 5).

The Bibiena devoted their talents mainly to theatrical decorations—vast architectural stage settings were then the vogue. The Bibiena's skill in perspective was unlimited. Not so their motives. The wildest of barocco forms interminable vistas, and endless stairs, rising flight upon flight, made up the sum of them. Impossible, unconstructionable as these scenes often are, the studies for them, brilliantly drawn, show that some idea of a plan form was maintained in their preparation (Fig. 8). The most famous member of the family was Ferdinand Bibiena. He published two books, "Architettura Civile," and "Varie Opere di prospettiva." The latter contains numerous designs for catafalques and baldachini, finely drawn and engraved in plan, section and elevation. As draughtsmen of barocco convolutions the Bibiena were indeed unsurpassed.



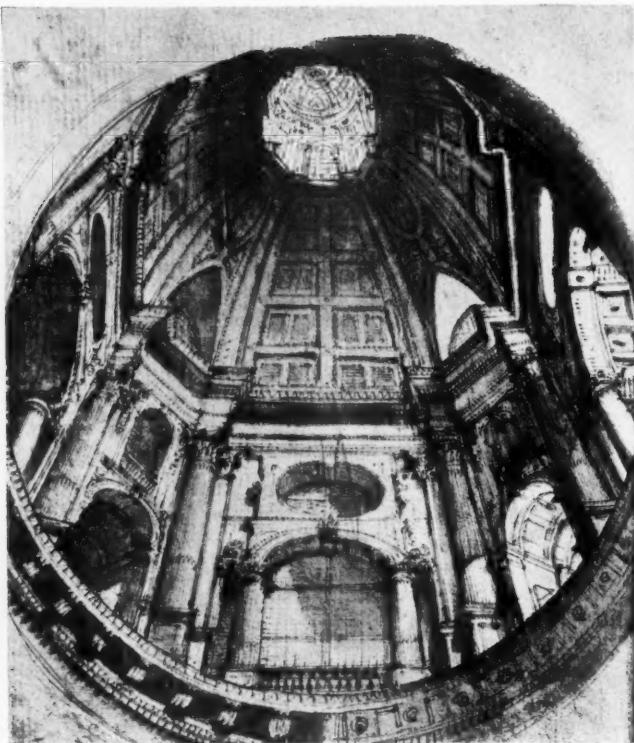
2. THOMAS SANDBY.  
An Architectural Composition. Pencil and water-colour.



3. GIOVANNI PAOLO PANNINI.  
An Architectural Composition. Pen and wash.



4. THOMAS MALTON.  
St. Paul's, Covent Garden. Aquatint.



5. MAURO ANTONIO TESI (attributed).

A Dome. Pen and ink washed with grey and yellow ochre.

These Italian draughtsmen would alone have distinguished any other age. But draughtsmanship, in the eighteenth century, is dominated by the tremendous figure of Giambattista Piranesi. Yet Piranesi owed much to his predecessors and contemporaries. Like all great men he was at once a product of his age and a factor in its moulding. Though he prided himself on his archæology he excelled as a Romanticist. Without the romantic movement there had been no Piranesi, but in him that movement received its highest expression. The greatness of his achievement lay not in the record of the remains of ancient Rome—great as that achievement was—but in his vivid interpretation of the greatness of the Roman spirit.

Piranesi, like every true artist, was a prophet, a high priest of social progress. His work was a passionate protest against the emptiness, the hollowness of Roman morals in his day; against, indeed, the triviality and dilettantism of his age. His work is still an inspiration. Others had given superficial sentiment, Piranesi gave genuine emotion. This is not to say that he never fell from his high purpose, never stooped from his exalted aim. Many of his architectural designs are questionable, illogical, without meaning. But these designs are not the measure of his power. No other man had ever shown, has ever expressed, with such arresting intensity, the magic grandeur of immense scale, the tremendous majesty of great architecture. Beside these insistent qualities, though men had created them, men appear insignificant. For what other reason those lost, gesticulating figures? At one period of his life actual buildings, possible construction, seemed to curb his imagination, halt his interpretation. And thus we have the amazing inventions of the "Carceri" drawings. These vast interiors of prisons, with their whirling wheels, limitless vaults,

ghastly engines, show a mind so unusual, so extraordinary, that Piranesi has been called mad. But Piranesi was not mad, though at times terribly close to mental derangement.

Genius and madness are border neighbours, both have their origin in the pathological realms of dream and hallucination. But there is this difference between them. Madness has no escape. The mind is locked in its own donjon, imprisoned in the eternal night of megalomania. But genius has the key of freedom. It reacts on reality and so overcomes the world of magic. And Piranesi held to reality. The frail bridge which connects the real world with the world of fancy was never broken.

Giovanni Battista Piranesi was born in Venice, in the year 1720. He was the son of a stone mason. At the age of eighteen he travelled to Rome, where he first took to theatrical painting, under Valerien, and learned the art of etching from Giuseppe Vasi. He twice attempted to begin practice as an architect in Venice. Each attempt failed, and each time he returned to Rome. After the second failure he decided to devote himself to engraving. His first etchings, four compositions of ruins, were made in 1741. Seven years later the "Antichità Romane della Repubblica" appeared. In 1750 his "Opere Varie" was issued by Bonchard. They included the famous "Carceri d'Invenzione." From this

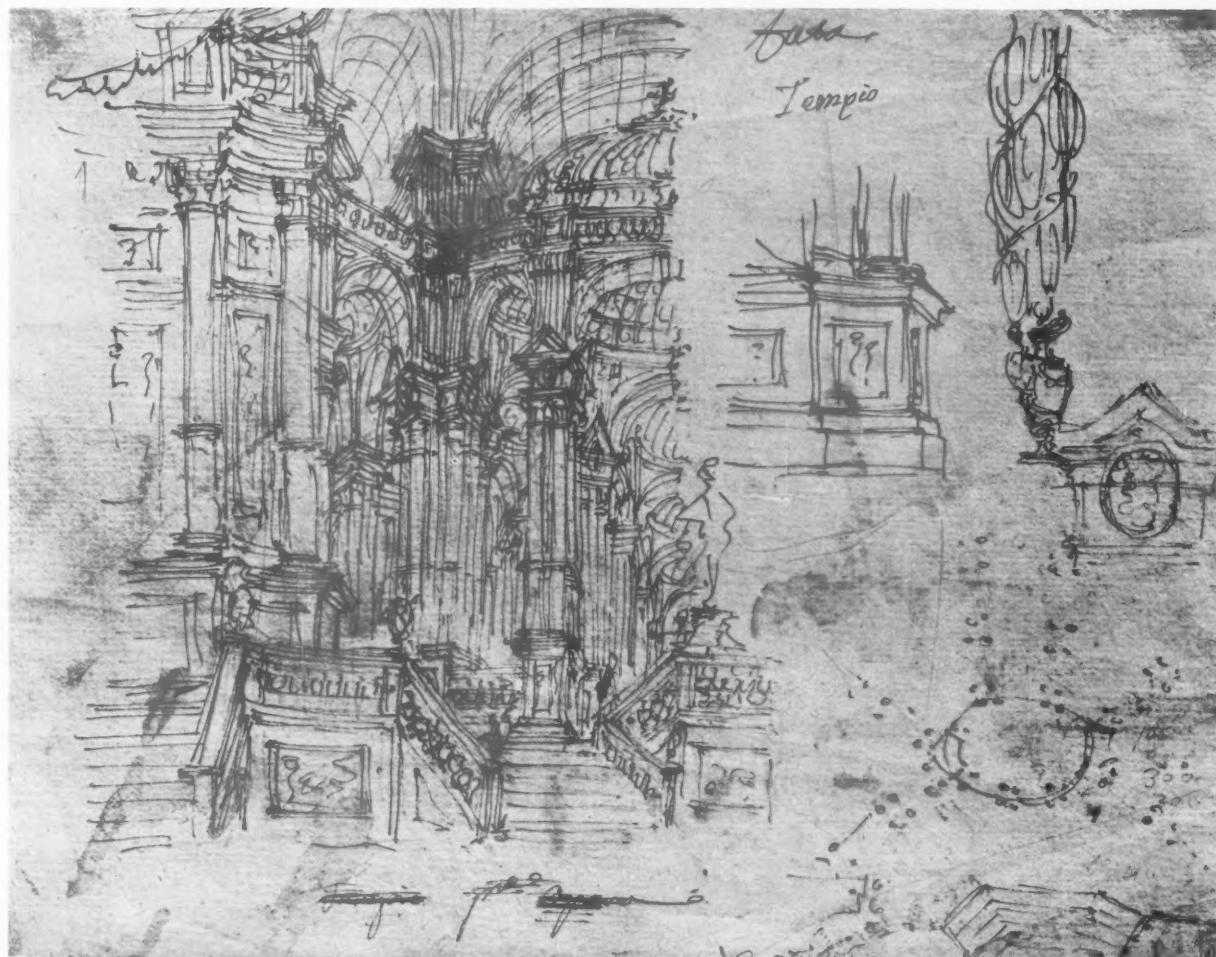


6. FRANCESCO GUARDI.

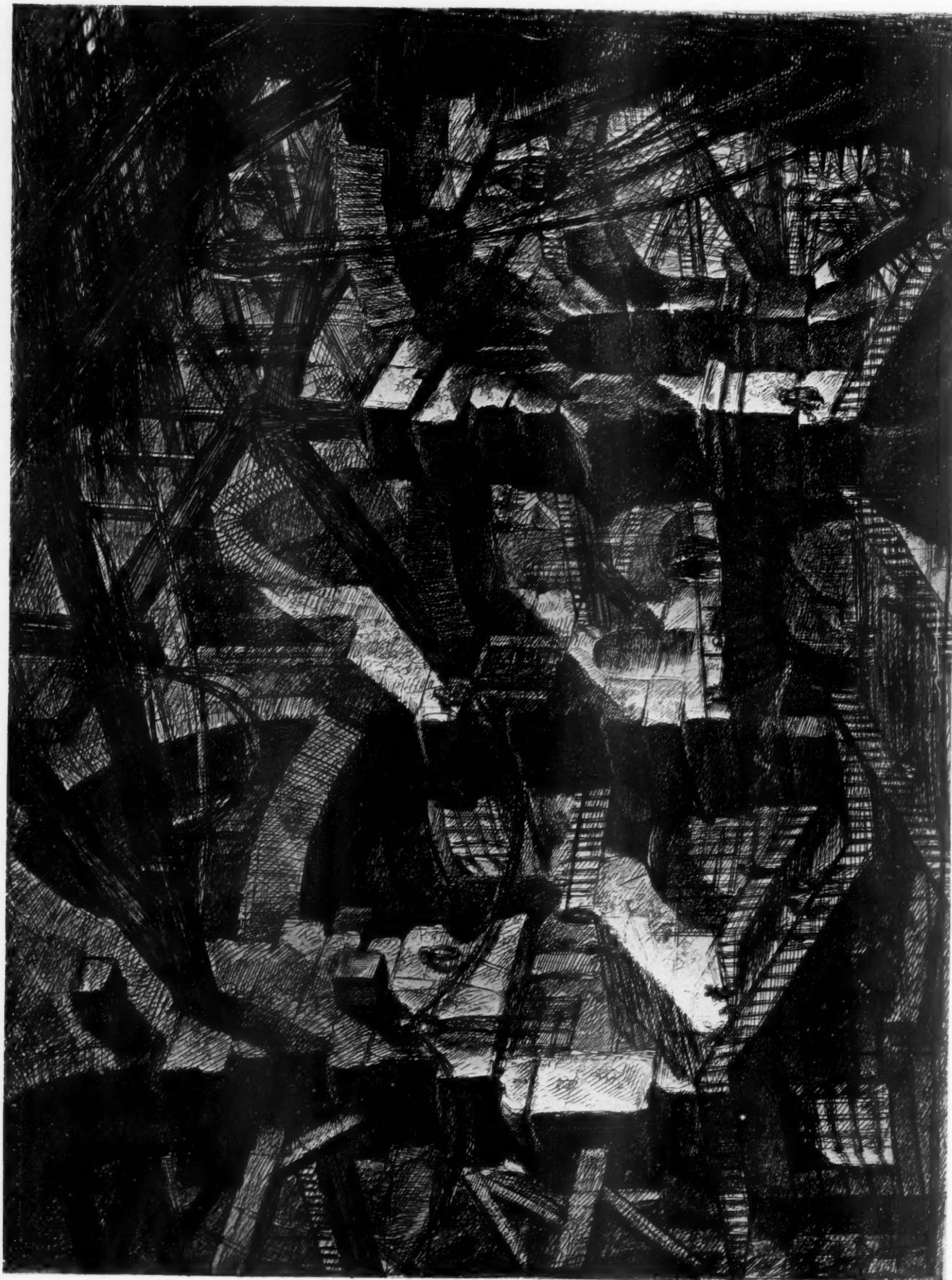
An Architectural Composition. Brown ink and bistre wash.



7. ANTONIO CANALE.  
View of London from above King's Cross. Brown ink and grey wash.



8. BIBIENA.  
Sketches for Theatre Decoration. Brown ink.



9. GIOVANNI BATTISTA PIRANESI.  
Scene from the "Carceri D'invenzione." Etching.



10. GIOVANNI BATTISTA PIRANESI.

Arch and Steps. Brown ink and grey wash.

time onward, he produced his works with great rapidity, grouping them, without much arrangement, in folio volumes. He is said to have etched his plates at the extraordinary rate of one a fortnight. Their total is some thirteen thousand. The "Raccolta di Varie Vedute" and the "Magnificenza di Roma" were published in 1751, the "Antichità Romane" in 1756. The Diverse "Maniere d'Adornave" was compiled in 1760. In 1778 he engraved the "Vasi Candelabri Cippi." In the same year he died.

Piranesi's admitted ambition was to be the greatest architectural draughtsman the world had known. He achieved his goal, and, though he has had followers and imitators without number, he has no peer. His work is yet unsurpassed and unequalled.

## CHRONOLOGICAL LIST OF DRAUGHTSMEN.

## FRENCH.

Boffrand, Germain	..	..	..	..	..	1667-1754
Oppenardt, Gilles Marie	..	..	..	..	..	1672-1742
Meissonnier, Juste Aurelle	..	..	..	..	..	1695-1750
Cuvilliés, François	..	..	..	..	..	1698-1767-68(?)
Rigaud, Jean	..	..	..	..	..	1700(?)
Héré de Corny, Emmanuel	..	..	..	..	..	1705-1793
Blondel, Jaques François	..	..	..	..	..	1705-1774
Clerisseau, Charles Louis	..	..	..	..	..	1722-1820

Patte, Pierre	..	..	..	..	..	..	1723-1812
Peyre, Marie Joseph	..	..	..	..	..	..	1730-1785
Robert, Hubert	..	..	..	..	..	..	1733-1808
De La Fosse, Jean Charles	..	..	..	..	..	..	1734-1789
Cuvilliés, François	..	..	..	..	..	..	1734-1805
Louis, Victor	..	..	..	..	..	..	1735-1807

## ITALIAN.

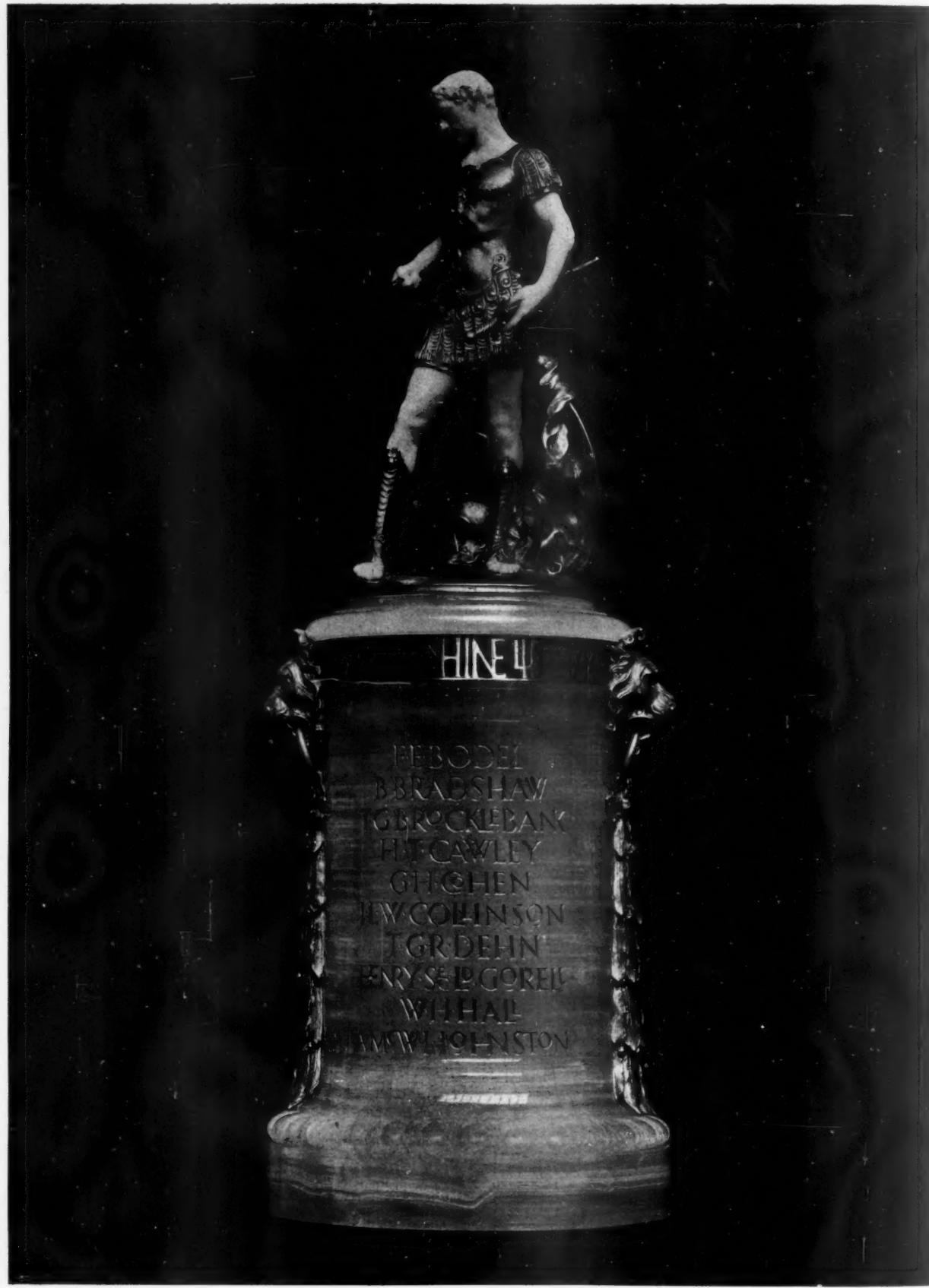
Galli (Bibienna), Ferdinando	..	..	..	..	..	..	1656-1729
Galli (Bibierna), Alessandro	..	..	..	..	..	..	(?)-1760
Galli (Bibienna), Carlo	..	..	..	..	..	..	(?)-1769
Pannini, Giovanni Paolo	..	..	..	..	..	..	1691-95(?)1764
Canale (Canaletto), Antonio	..	..	..	..	..	..	1697-1768
Guardi, Francesco	..	..	..	..	..	..	1712-1793
Piranesi, Giovanni Battista	..	..	..	..	..	..	1720-1778
Tesi, Mauro Antonio	..	..	..	..	..	..	1730-1766

## ENGLISH AND FOREIGNERS IN ENGLAND.

Kip, Jan	..	..	..	..	..	..	1652-1722
Campbell, Colin	..	..	..	..	..	..	1680(?)1734
Gibbs, James	..	..	..	..	..	..	1682-1754
Kent, William	..	..	..	..	..	..	1684-1748
Stuart, James	..	..	..	..	..	..	1713-1788
Wood, Robert	..	..	..	..	..	..	1716-1771
Sandby, Thomas	..	..	..	..	..	..	1721-1798
Revett, Nicolas	..	..	..	..	..	..	1721-1804
Paine, James	..	..	..	..	..	..	1725-1789
Sandby, Paul	..	..	..	..	..	..	1725-1800
Chambers, Sir William	..	..	..	..	..	..	1726-1790
Malton, Thomas	..	..	..	..	..	..	1726-1801
Adam, Robert	..	..	..	..	..	..	1728-1792
Malton, Thomas	..	..	..	..	..	..	1748-1804
Malton, James	..	..	..	..	..	..	second half of eighteenth century-1803

JAMES BURFORD.

THE END.



ST. GEORGE DISARMING: A MEMORIAL FOR THE NORTHERN CIRCUIT.

Executed by L. S. Merrifield from a sketch design by W. G. Newton.

## St. George Disarming.

**A**BAR RISTER'S Circuit has no single abiding home. When the first proposals were made for a memorial to those members of the Northern Circuit who laid down their lives, the idea was to have something in the way of a panel and inscription in each of the two Assize Court libraries at Liverpool and at Manchester. Neither room lent itself very obviously to this, and it was moreover felt that to have two memorials would be in some ways unfortunate. It was then suggested, and agreed, that a far better thing to do would be to have a single work of price which would be carried about and form part of the permanent moving furniture of the Circuit. Thus was hit on the idea of a small symbolical figure, with the names on the base of it, to be wherever the Circuit was when it was in being, and to be brought out on solemn and important occasions from its walnut and bronze casket.

With its base, the figure stands some 20 in. high. It represents the youthful warrior disarming. A little weary after the long fray he is ready to lay down his sword. His helmet and cloak are about his feet, with the shield which already, by a pardonable "prolepsis," carries as its emblem the dragon he has been fighting. The figure is in carved ivory, and the armour is of cast silver, faintly washed over

with gold. The lions' heads and bay-leaves on the base are similarly of silver washed with gold. The base is of Mexican onyx, of a transparent milky texture, warm in colour below and gradually paler towards the top. The names are cut on two shallow panels in front and behind, and are gilded. Above them runs a band of palish lapis-lazuli blue, on one side of which are the words "They shall shine like stars," and on the other a phrase of Æschylus, *τεύχη καὶ σπόδος*—a grim summary of war.

The work has been done by Mr. L. S. Merrifield, a sculptor, from an original sketch design by Mr. W. G. Newton. The casket of bronze and walnut-wood is the work of Mr. Joseph Armitage.

## Angels.

**T**HE magnificent carved angels in Westminster Palace Hall have recently aroused so much interest that some reference to the source of the ideas upon which representations of angels are based may not be out of place.

The term "angel" in Christian art is used, in its widest sense, to denote "the conventional representation of any member of the heavenly hierarchy which is believed to surround the throne of God"; and the early artists, first of the Greek and later of the Latin Church, adopted fully-defined ideas which, in essentials, have not been altered throughout the ages. For unless it is made clear that there was nothing capricious in the modes of expression of the mediaeval artists much of their work cannot be appreciated.

Angels do not often appear in works of art executed during the first six centuries of the Church, although there are notable examples in Rome and Ravenna. And it was not until the twelfth and thirteenth centuries that the celestial hierarchy of Dionysius the Areopagite, the convert of St. Paul, was freely accepted by the artists of both the Eastern and Western Churches.

Briefly, the hierarchy is divided into three Orders, and these are subdivided into three choirs, making in all nine denominations, called the nine choirs of angels.

Certain writers have differed on the point relative to the proper arrangement of the nine choirs, but from the fourteenth century, when Dante wrote his "Vision," giving in the "Paradise" (Canto XXVIII) his approval of it, the hierarchy of Dionysius became fixed in art, viz. :—

First Order	{ Seraphim Cherubim Thrones	} Councillors of God.
Second Order	{ Dominations Virtues Powers	} Governors of God.
Third Order	{ Principalities Archangels Angels	} Ministers or Messengers of God.

In a work entitled "Guide to Painting," written by a monk of Mount Athos, named Penselinos, in the eleventh century, detailed directions are given for the complete delineation of the vestments, attributes, colours, wings, etc., of all the figures in the choir.

JAMES BALLANTINE.



THE BACK OF THE FIGURE.

With its base the figure stands about twenty inches high. The figure itself is in carved ivory, and the armour is of cast silver faintly washed over with gold. The names of the dead are carved on the base of Mexican onyx.

## Exhibitions.

**THE GOUPIL GALLERY SALON.**—The thirteenth exhibition of this series opened in October, and extends into December. This is one of the most important autumn shows, and one always looks forward to it in expectation of seeing an interesting collection of pictures. The chief thing that distinguishes the Goupil Salon is the wide range of work shown; this particular exhibition contains works by some two hundred artists, representing a very large circle of artistic interests. It is, therefore, as will be seen, not under the domination of any one clique.

This year's show is better than it has been for some years past, partly because works have come over from the Continent. This was always a feature of the autumn salon, but the source of supply had been cut off for some time. One is therefore glad to see that the flow of pictures has again set in—for it is stimulating, both to the artist and to the public, to see English works in juxtaposition with those by Continental artists. The only pity is, that in most cases, the modern French artist—for it is the French who are referred to in this connection—does not send his best works to England. There are also here various paintings by men of an older generation, whose names are well known, who have fought their battles and won positions as the giants of their period.

Camille Pissarro's "Le Havre, Temps gris" (73) is a beautiful example of Impressionism, and one can see how certain artists of the present time, pushing this method forward in a logical way, and discarding the broken colour, united the jagged edges with flowing tones, and made the forms they depicted and the surrounding atmosphere one and the same thing. This is where the post-impressionist came in. Being unsatisfied with purely atmospheric effects, he mingled with them definite and scrupulously selected forms. The impressionist really did not care very much what he painted, anything was good enough for him to hang his theories of atmosphere upon—which is illustrated by the story of Monet's forty paintings of the same haystack, done from the same point of view but each under a different aspect of light, determined by the hour of the day.

There is too much work in this exhibition to allow of individual notice, but one might single out the work of Mr. Lucien Pissarro, who has been in England a long time and paints English landscape with sympathy and feeling. He shows six very small coloured drawings, which are delightful, and give an astonishing sense of spaciousness in so small a scale; they are happy expressions of his delight in the open country.

Among the sculpture the work of Mr. Eric Gill is outstanding, as indeed it would be in any exhibition. He has a wonderful feeling for his material, and knows to a nicety how much he can get out of it, and never attempts to force it to do anything unsuitable. There is a sense of rightness in the application of this knowledge in his little figures carved in stone. The limitations imposed by the hardness of the material, and the admission that they are simply carvings and nothing more, give them a completeness as sculptured works, and a distinct value as decorations.

**THE GROSVENOR GALLERY.**—An exhibition consisting of the works of Mr. Allan Gwynne-Jones, Mr. Henry Rushbury, Mr. Vernon Wethered, and Mrs. K. Hilton Young (Lady Scott) was held in this gallery.

Mr. Gwynne-Jones's work is very even in quality, sometimes to the point of monotony. With the exception of a rather pleasing quality of paint, his portraits are commonplace, but his landscapes are quite distinctive and individual, though they all seem done in a kind of green twilight. The stillness in all his landscapes, where every twig on every branch holds itself rigidly at the salute, gives a queer, breathless, and frightened effect: everything of which his pictures are composed seems to be listening and waiting in alarmed expectancy.

Mr. Gwynne-Jones's work is all very conscientiously done—he never allows a sense of humour to interpose itself between him and his inflexible sense of his duty towards Nature. Some of us might consider this a defect rather than a quality—for intense seriousness, unrelieved by any light or humorous touches, sometimes dangerously approaches dullness. The pictures by this artist which have the most poetic feeling in them are two small Irish landscapes: "Kennedy's Lake, Donegal—Sunset"

(22), and "Cottages at Twilight, Donegal" (24), both of which, bathed in a soft glow of light, have great charm. "Spring Evening, Froxfield" (9), has been purchased for the City of Birmingham Art Gallery.

Mr. Henry Rushbury's work in dry-point is well known. On this particular occasion he shows a series of drawings in which he maintains his high standard of craftsmanship. Here and there his work shows a new element of freedom—a looser and more nervous reaction to impressions. This is specially noticeable in "The Folies Bergère, Rouen" (167), which has rather a Daumier-like quality, both in the method and in the observation of character.

Mr. Vernon Wethered's oil paintings have in them the evidence of a luxuriant sense of paint, and one feels that the mere manipulation of this material gives him pleasure—which he sometimes almost succeeds in conveying to the observer. But generally speaking, his work is rather riotous and chaotic. If they can possibly imagine a mixture of the styles of Mr. Wilson Steer and Mr. Tom Mostyn, my readers will have grasped a very fair idea of the nature of Mr. Wethered's work.

Mrs. K. Hilton Young shows by her work that she is a very sincere and capable sculptor, having considerable knowledge of her craft, added to which in some cases there is a great deal of feeling, as in the portrait of Mr. Galsworthy, which is a very finely realized head. Where this artist attempts to be strong and rugged she is least effectual, evidence of which can be found in the portrait of Mr. Charles Shannon (50). Her strength lies in the gentle dignity discernible in some of her works. Something of this last quality is present in the simple gestures of the full-sized figure of the youth in "1914-18. These had Most to Give" (65).

**THE GIEVES GALLERY.**—Evidently a new stunt is being tried to induce the public to attend "private" views: for it is now being attacked through its susceptibility to the theatrical profession.

Miss Sybil Thorndike opened Mr. Gauden's show at the Gieves Gallery the other afternoon, and of course everyone went primarily to see and hear Miss Thorndike. It was quite a theatrical afternoon, and "among those present" was Miss Ellen Terry. All this opens up new possibilities regarding the reciprocal reactions of the various arts upon one another, and we may eventually go to the Old Vic in order to see and hear Mr. Wilson Steer or Mr. Walter Sickert opening a performance of "Medea" or "The Trojan Women." And why not? It does not matter whether they know anything about the subject or not—the main thing is to get the crowds. As for Miss Thorndike's remarks about Mr. Gauden's work, they were innocent enough: she just felt unpretentiously about for words that would imply some connection with the technique of the painter, and thus produce the touch that would make her kin to any of those of the art world who might have been present. But Miss Thorndike evidently felt on safer ground when dealing with furniture, and she turned with relief to some designs for furniture designed by Mr. Gauden. She humorously dwelt on the possible excitement regarding visitors unaccustomed to new styles of furniture, for, as she said, one always knew exactly how people would behave with the ordinary kind. Upon looking at the designs afterwards, I was rather inclined to agree, particularly in the case of a chair which promised all the elements of the unexpected to anyone who might venture to sit upon it. Miss Thorndike concluded her speech by hoping Mr. Gauden's exhibition would have the success it deserved. Let's hope it has.

**THE TWENTY-ONE GALLERY.**—A small collection was held here of works by William Walcot, R.E., W. E. Riley, R.B.A., and Mr. Robert Gibbings. Mr. Walcot's water-colours are the usual smartly executed water-colours we expect from him. His drawings from the nude we are less familiar with, and these show him under new circumstances. They are capably done, but he is inclined to generalize too much, drawing from his knowledge of forms rather than from fresh research. An artist should always draw things as though he had never seen them before.

Mr. Gibbings's woodcuts are efficiently carried out, but are not very expressive. Take, for example, "Gutting Herrings" (6) and "Painting Myosotis" (7). Without the trick of the serrated edges, these would be quite commonplace; as it is this just saves them,

but gives a fictitious effect of an art not really attained. In number eight there is a certain fresh gaiety about the horse, which is obviously enjoying a romp in the fields; some of which gaiety is transmitted to the beholder.

Most of Mr. Riley's work is minute without being informing. But in some of his water-colours there is a pleasant feeling of the actuality of shipping and of sea-going activity.

BEAUX ARTS GALLERY.—The exhibition of Mr. Gerald Moira's works in this new and well-lighted gallery shows this artist as a painter rather than a decorator. Sometimes the mixture of both spoils his work, viewed from either of these angles. When Mr. Moira paints easel pictures he is not always convincing, because the individuals he depicts are lacking in character. His figures are supplied from his store of knowledge, both of anatomy and general characteristics, and thus have not the fresh interest of direct observation. Nor are they sufficiently aloof to be classical: there is everywhere noticeable a sense of uncertainty as to the attitude he should assume, and this generally ends in an unfortunate compromise. The one large decoration shown is not a very good example—the interest being too scattered to arrest the attention.

It is in the decorations which Mr. Moira did for the Old Bailey that show him at his best; but unfortunately, probably those persons who could see his work there have things of more moment to think about—and one does not go there for pleasure!

RAYMOND MCINTYRE.

THE AUTUMN EXHIBITION AT LIVERPOOL.—Liverpool may claim one of the largest yearly provincial exhibitions. It is promoted, arranged and hall-marked by the City Council and is a source of civic pride. The impression this year's Exhibition makes is that of a mixture of the Royal Academy, some of the Allied Artists' shows, and some very remote provincial exhibitions seen *en masse*. There are some good pictures of

the academic sort, some works borrowed from permanent collections—this year the passion for quantity has led to the inclusion of various works which belong to Liverpool's own permanent collection, which works, being always visible free of charge, have proved annoying to season-ticket buyers—but quantity must be maintained. There has also been an effort to include some French work—Auguste Matisse, Bastien Lepage, Raffaelli, Carolus Duran, etc., and a fine thing by J. L. Forain. These acquisitions have perhaps been difficult and omissions must be forgiven. In work nearer home the omissions are less excusable and some of the selections are very curious. The feeling that there could have been no selecting jury (although one knows that there has) promotes the mental association of the show with Allied Artists' Exhibitions of the past. It is a Brobdingnagian medley and as such has interest. One never knows where a good work or a bad one may be found, though the bad, as always in such cases, seem predominant. Art is one of the subjects in which mass production fails. We know that many bad pictures are painted, but if we see too many of them at once, we get a dislike for art in general. By infection good works look bad, and this is the danger in all exhibitions where selection has either been left unattempted or has seemed non-existent. There are very good reasons for elimination by selecting juries, and advantage might accrue from such a system at Liverpool. The alternative would be to commission some outstanding authority to take entire charge of the proceedings and give him unlimited power. As neither of these suggestions has the least likelihood of finding favour with the makers of the show, the Liverpool public must continue to take its art in the present form—and select for itself where it can. It is, unfortunately, a very commercial public, and rather apt to feel a certain pride in ignorance of cultural subjects, so that its selection may either be faulty or entirely bad.

J. WALKER STEPHENS.

## Correspondence.

### Sherfield Court, Hampshire.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—In the most recent issue of your magazine I was particularly interested in the account you gave and the photographs you reproduced of Sherfield Court, Hampshire, the residence of Lord Gerald Wellesley. It is a splendid record. Among the more detailed accounts you mentioned the fact that one of the bathrooms had been decorated with Underground posters. This is of particular interest to me, and I daresay to many more it would be equally so. Would it be possible actually to see by photograph precisely what use has and can be made of contemporary posters? And may I add that the pleasure your account has given me justifies fully my belief that this bathroom is worth seeing?

Faithfully yours,

E. McKNIGHT KAUFFER.

14 Cheltenham Terrace,  
London, S.W.

[NOTE.—The bathroom referred to in the article on Sherfield Court is illustrated in the opposite column. The lower part of the wall is tiled, but the whole of the rest of the room, including the ceiling, is covered with Underground posters by various artists. Amongst the artists represented are Herrick, Nevinson, Burroughs, Nancy Smith, and McKnight Kauffer. The general effect is exhilarating but not overpowering, for the decorative quality of the individual posters enables them to intermix. They combine quite happily into a single pattern like a bold wallpaper. It is amusing to note that the room adjoining the bathroom is papered with German and other practically worthless foreign banknotes—ED.]



A BATHROOM AT SHERFIELD COURT.  
Papered with Underground posters.

VOL. LIV—A A

## The Protection of National Treasures.

*To the Editor of THE ARCHITECTURAL REVIEW.*

SIR,—The Countess Martinengo Cesaresco's letter, in your last issue, dealing with the Protection of National Treasures, raises again the question of Law. I have spoken to several people of the importance of having a law to safeguard our historic treasures, but one and all considered the idea impossible. Yet, if the idea is impossible, how is it that both France and Italy actually possess laws safeguarding them in this respect?

It would be valuable if one could discover how the foreign laws operate.

Yours very truly,  
FRANCIS BUGLE.

Walton Street, Knightsbridge, London.

## Tompion Clocks.

*To the Editor of THE ARCHITECTURAL REVIEW.*

SIR,—Referring to the letter of your correspondent "S." in the November issue, I cannot understand how I am expected to modify the opinion expressed in my October article, namely, that the number 132 cannot imply that Tompion made 132 long-case clocks with arched dials. Tompion died in 1713, and he had then retired from business for nearly four years. The arch-dial was a rare feature in long-case clocks, before 1720 at least, so I cannot accept the theory that Tompion made anything like this number.

Regarding the arch-dial clock by Quare, which your correspondent possesses: this maker died in 1724, and his business was carried on after his death, and his name was affixed (*especially on applied "lozenges"*) for many years after 1724. Added to this I am of opinion that Quare was a factor as well as a maker, as I have seen many examples of his work which vary from the extremely fine to the excessively mediocre. I cannot understand a fine *maker* producing a poor clock at this period.

I am also taking it for granted that your correspondent's clock is genuine. Quare was extremely forged.

Yours faithfully,  
HERBERT CESCINSKY.

25 Mortimer Street, London, W.

## Houses at Mont Roc in France.

*To the Editor of THE ARCHITECTURAL REVIEW.*

SIR,—Several of the main valleys of Switzerland seem to have their own special types of houses, such as, for instance, the Val d'Hireres and the Arolla district; and there is to be seen in the Chamonix Valley quite a distinct traditional type of semi-detached houses repeated in its main features over and over again in buildings of various dates.

In these houses, instead of the cattle being in the lower story, as in many other districts, they have their quarters on the same floor as the people and, in fact, use the same front door.

The accompanying illustrations show the prevailing arrangements and are taken from a building at Mont Roc, which place is situated in French Switzerland four or five miles from, and a thousand feet above, the busy town of Chamonix.

As will be seen, the two sets of stables are planned together in the centre with the living rooms round them, the only light the stables enjoy having to come through the small doorway and that can happen only when the front doors are open. These latter doors are from 8 ft. to 9 ft. high as they have to serve not only for the inhabitants, both man and beast, but also for the hay to be taken in and stored in the upper part of the building, which is practically all one barn shared by the two sets of inhabitants.

The sections show the rather up and down arrangement of floor levels which are reached by wide movable step-ladders, ordinary staircases not existing.

This pair of houses happens to be rather larger than usual owing to the addition of two fireproof rooms at either end.

The village people of these mountainous districts are very much alive to the danger of fire in their timber-built houses, and although in this valley, where suitable stone is abundant, the main walls are of stone there is much heavy timber work in the rest of the building.

To shut off these end rooms there are iron doors to them on the ground floor, and the rooms over are ingeniously reached only along the outside gallery, which runs almost the whole length of the building. These bedrooms are ceiled by stone barrel vaults under the timber roof, as shown in Section A—B, and as a further precaution the gallery floor just outside the doors of these rooms has a large stone landing, all the rest of the gallery being of wood.

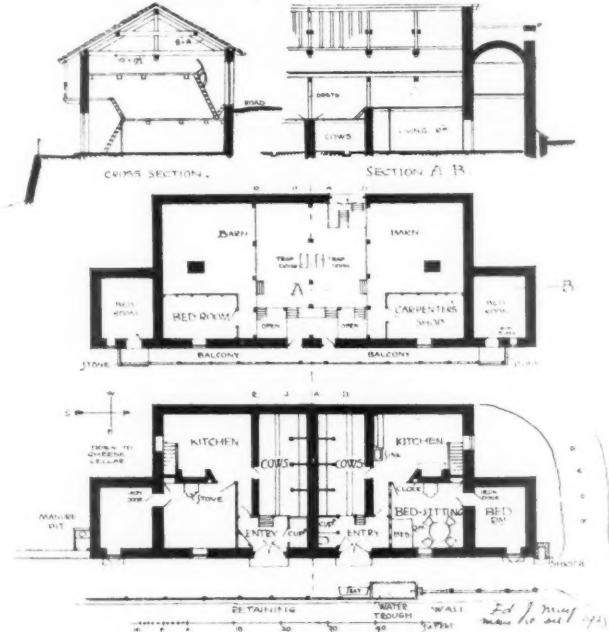
These houses happen to stand on steeply sloping ground and therefore have the advantage of an upper entrance to the barn from the road at the back.

Yours very truly,  
E. J. MAY.

21 Hart Street,  
Bloomsbury Square, London.



HOUSES AT MONT ROC (ESKOF) IN THE CHAMONIX VALLEY, FRANCE.

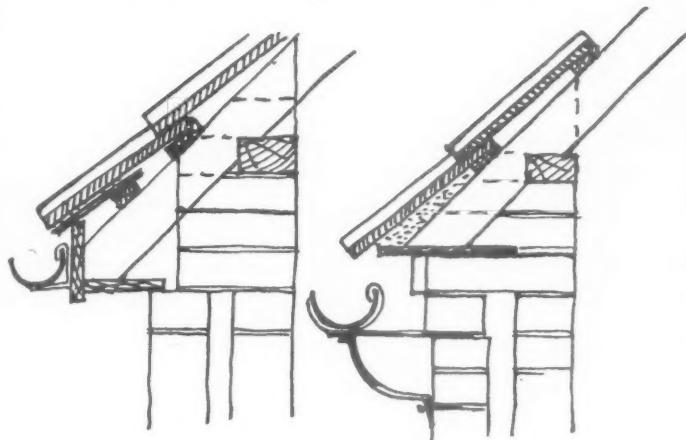


TWO HOUSES AT MONT ROC.

The animals live more or less with the family, and their stable is reached through the front door.

## Recent Books.

### Little Things that Matter.



THE TREATMENT OF EAVES.

(From "Little Things that Matter, for those who Build.")

**Little Things that Matter, for those who Build.** By EDWIN GUNN, A.R.I.B.A. London : The Architectural Press. Price 5s. net.

The wide interest created by Mr. Gunn's illustrated articles under the above title on their appearance in "The Architects' Journal" has inevitably and very properly led to the publication of the series in book form.

These articles are noteworthy for two important reasons: firstly, because they are written by one possessing an authority founded on wide experience; and, secondly, on account of the exceptionally valuable character of the precepts so lucidly expounded.

Although "Little Things that Matter" deals exclusively with the art of building, the author not only considers his subject from a practical standpoint, but frequently discusses questions in which the principles of design are involved.

In adopting this attitude—a natural one for an architect to take—Mr. Gunn demonstrates afresh the intimate relationship between logical constructional methods and seemliness of form.

As is implied by its title, the work lays stress on the need for vigilance in the lesser details of building work, and shows how serious may be the result of neglecting simple precautions. A case in point—referred to on page 8—is the frequency with which rot is conveyed to wood flooring by failure to remove the datum pegs used in laying surface concrete.

Innumerable other constructional expedients and hints are given—of a kind, too, which are never by any chance found in text books—and each is accompanied by a commonsense reason for its adoption. Obvious as these are when set forth in the various chapters of the book, the candid reader will often admit that he should have known them, and wish that he had!

All this information, it should be remarked, is imparted with a total absence of suggestion that one's errors are being pointed out for one's good. Mr. Gunn's easy style is as attractive as his good humour, and to read him is like consulting an old friend. Yet it is manifest that these notes are the outcome of deep knowledge, and they further reflect their author's passion for honest building.

The book comprises ten chapters, and the subjects discussed—ranging as they do from foundations to glazing—are further elucidated by a number of the author's excellent sketches.

To the architect especially will this little volume prove of value, for it cannot fail to convince him that in many respects his knowledge stands in need of revision. He will also be privately grateful, if the reviewer is not mistaken, for the sound advice it contains.

F. C.

### Goya.

**Francisco de Goya.** By VALERIAN VON LOZA. (Meister der Graphik.) Leipzig: Klinkhardt & Biermann. Large 4to, pp. 42. Illus. 72.

In the forty pages of the text of this handsome volume is crowded all the information available regarding Goya's activities as draughtsman; it is so thorough that tabulation of information is resorted to instead of more elaborate descriptive writing. In this way the chief dates of Goya's life, from his birth in 1746 in Aragon, his stay in Italy in 1770 and 1771, in France, and his sojourn in different parts of Spain, to his death in 1828, are noted. The bulk of the text is devoted to the work of the artist and not to the artist himself as a painter and as the great successor to Murillo and Velazquez. Like the latter, Goya was a confirmed realist, and was led by his ardent admiration for that great master to make etchings of some of his works, and five of these are reproduced, including Philip IV, *Æsop*, and Don Sebastian de Morra. The beautiful "Blind Street Singer," with its fine composition and delicate rendering here given, hardly prepares the mind for the shock of the ugliness and grossness of some of the Capriccios, and yet how this series abounds in absolute beauty! More cruelly real still are "The Disasters of the War," but with what precision and truth the plates were executed! Strangely enough some of the "Bull Fights" series exhibit the daintiest workmanship, and there is real affection in the handling of the needle in several of the plates. The Proverbs are liberally represented, and the magnificent "Prometheus" is given, that huge seated figure dominating the world. Some pages are devoted to the lithographs, and amongst those reproduced is the head of the young man in the British Museum. A full description is given of all the illustrations, and references to the catalogues of Lefort (Paris 1877), Viñaza (Madrid 1887), and Hofmann (Vienna 1907). Most of the prints used are in the engraving department of Berlin, which contains a large number, but others are in Madrid and Paris. Goya's fine self-portrait etching is given as frontispiece.

### Old English Drawings.

**Chats on Old English Drawings.** By RANDALL DAVIES. London: T. Fisher Unwin, Ltd. 8vo, pp. 220. Illus. 45. 9s. net.

This is a straightforward account, succinct, and yet not a catalogue, of drawings in England from Holbein to Blake, to mention two great masters. It is conveniently parcelled out into subjects: Life and Manners, Topography, Landscape, Classical, and Illustration. Its whole arrangement is good, and there is nothing superfluous in the paragraphs devoted to the various artists. Indeed, seeing the categorical arrangement of the volume, it is satisfactory to find continuous reading in it so pleasant. Its secret is, however, that its author has only provided necessities, and has left trimmings to others less thoroughly imbued with the importance of brevity, and, indeed, of the subject itself.

There is little scope allowed to criticism, but as nearly all the prints dealt with are by considerable artists, there was less need for this, and so the index to the volume comes as a brief and handy directory to the masters of drawing dealt with. There are not very many and almost all are very well known. The author's enthusiasm for his subject is nowhere to seek; but it is sanely harnessed to a very serviceable vehicle. Precisely what is wanted by those who may be but beginners in the quest.

### Books of the Month.

**THE FUTURE OF PAINTING.** By W. H. WRIGHT. London: John Lane, The Bodley Head.

**ENGLISH ARCHITECTURE AT A GLANCE.** London: The Architectural Press.

**WHO'S WHO IN ARCHITECTURE, 1923.** London: The Architectural Press.

**SCIENCE AND SANCTITY: A STUDY IN THE SCIENTIFIC APPROACH TO UNITY.** By VICTOR BRANFORD. London: Lepley House Press and Williams and Norgate.

**THE ART SPIRIT.** By ROBERT HENRI. London: J. B. Lippincott.

**FURNITURE MOULDINGS: FULL-SIZE SECTIONS OF MOULDED DETAILS ON ENGLISH FURNITURE FROM 1574 TO 1820.** By E. J. WARNE. London: Ernest Benn.

**HOUSING: THE FACTS AND THE FUTURE.** By HARRY BARNES. London: Ernest Benn.

**CHRISTIAN CHURCH ART: NEW FACTS AND PRINCIPLES OF RESEARCH.** By JOSEF STRZYGOWSKI.

### Pencil Points.

**Good Practice in Construction.** By PHILIP G. KNOBLOCH.

**D'Espouy.** One hundred selected plates from "Fragments d'Architecture Antique." New York. The Pencil Points Press, Inc.

The Pencil Points Library is designed to meet the requirements both of the atelier and the office. The letterpress is brief and the plates are numerous. The success of the first volume of the series, "Sketching and Rendering in Pencil," has led to the early appearance of the next. The second, "Good Practice in Construction," consists of fifty-two plates of various details, windows, doors, eaves, foundations, stairs, hearths, roofs, etc. They are all drawn in the clear, concise method characteristic of the American working drawing, and with fine legible lettering. Although there are traditional differences in some of the details between the methods of England and America, there is much that will be found of value for the office and studio this side of the Atlantic.

Another branch of the Pencil Points Press activities is their Library of Architectural Documents, which is to consist of a series of volumes of reprints from old books and architectural plates. This, the second volume, consists of a reproduction of a hundred plates from D'Espouy's "Fragments d'Architecture Antique." D'Espouy was a professor at the Ecole des Beaux Arts, and his book consisted of two hundred drawings selected from amongst the winners of the Grand Prix de Rome, during their studies at the French Academy at Rome. This volume contains a hundred, or half the original plates, and shows all the well-known buildings of antiquity with which it behoves the student to familiarize himself, together with various sheets of compositions and restorations.

Unfortunately the reproductions are not always as clear as might be desired; this is doubtless owing to the very laudable desire of the publishers to keep the price of the volume within the reach of all; nevertheless it is probable that half the number of plates reproduced twice as well would, on the whole, have been of greater value. The next three volumes will deal respectively with Gothic, Romanesque, and Spanish architecture.

### French Art on the Rhine.

**L'Art Français sur le Rhin au XVIII<sup>e</sup> Siècle.** By LOUIS RÉAU. Paris. Librairie Edouard Champion. 8vo. pp. viii + 186. Illus. 12.

Two names emerge from a study of this interesting book: Robert de Cotte and Robert Le Lorrain, architect and sculptor. There are others, Jacques François Blondel, Nicolas de Pigage, Jean-Charles Mangin, architects, and some not so well known. These indicate to what extent French influence was exerted on the Rhine, for they are all responsible for important work there. In many cities of Germany, as in those of the nations farther north, the splendid architects of France were invoked, but there was an intensive French culture from Cologne southwards through Bonn, Coblenz, Mayence, Mannheim, Heidelberg, and Strassburg, and extending eastwards into the Palatinate. The electors were generally responsible in that beauty-loving time, when great architects, sculptors, and painters were always in demand. And there were great artists in those days and magnificent works came from their hands. The Rohan Palace at Strassburg, of de Cotte and Joseph Massol; the Hôtel de Tour and Taxis at Frankfort, of de Cotte and Guillaume Hauberat, and their Château de Poppelsdorf, and the Château de Brühl with its fine interior painting and sculpture and its gardens. In this book are given illustrations of great architectural projects, some of which were never realized, but the architects had had the joy of designing them: Michel d'Ixnard's Electoral Palace for Coblenz, 1777, a grandiose affair; de Cotte's simple and dignified façade of the Electoral Palace for Bonn. Many other architects and their works are dealt with, but de Cotte in this connection seems to be of greatest importance. Through the middle ages French art predominated on the Rhine, but its considerable expansion in the eighteenth century is one of the examples of the wonderful artistic vitality of the nation. Louis Réau has dealt with his subject in a very businesslike way by describing the chief works

of the chief artists, and adding to these descriptions a number of documents from the archives, of the greatest interest and value to architects, including contracts, deeds, and letters, extending practically throughout the century. The book is, however, also of interest to all who care for the art with which it deals and would be a splendid guide to the derivative architecture of the Rhineland for anyone making the tour.

KINETON PARKES.

### Sign Writing.

**The Modern Signwriter.** Published by the Decorative Art Journals Co., Ltd. Manchester. Price 12s. 6d. net.

Good lettering certainly has a decorative value of its own: that is to say, a person unable to read, but, nevertheless, sensitive to beauty of form, would derive pleasure from a well-lettered fascia; and that is because there are certain absolute standards of good proportion which are in themselves satisfactory, and to these all good lettering must conform. This does not mean to say that lettering can be pinned down to unyielding geometrical rules. This was, indeed, attempted by Dürer in his geometrical alphabets which are, for the most part, less pleasing than those in which a more human laxity is apparent. Compare, for instance, his geometrical roman alphabet with the lettering on the Trajan column, perhaps the most perfect known example of Roman lettering—the greater flexibility of the serifs in the latter is, in itself, sufficient to make the letters more beautiful. It is the striving after the unusual, the freakish, the blatant, which leads to some of the monstrous lettering that we still see about our streets.

However, no observant person can have failed to have noted that a general improvement in the lettering in public places is taking place, just as there is a return to the use of good type in printing, and a general discarding of the vulgar freakishness of the latter years of the last century.

The trend of this improvement is clearly enough shown in "The Modern Signwriter." Here are to be found many examples of chaste and elegant lettering, together, it must be admitted, with a few that had better have been excluded. For the most part they are based on good examples, of which fortunately there are plenty, so that one wonders at the unnecessary aberrations in which so many have seen fit to indulge.

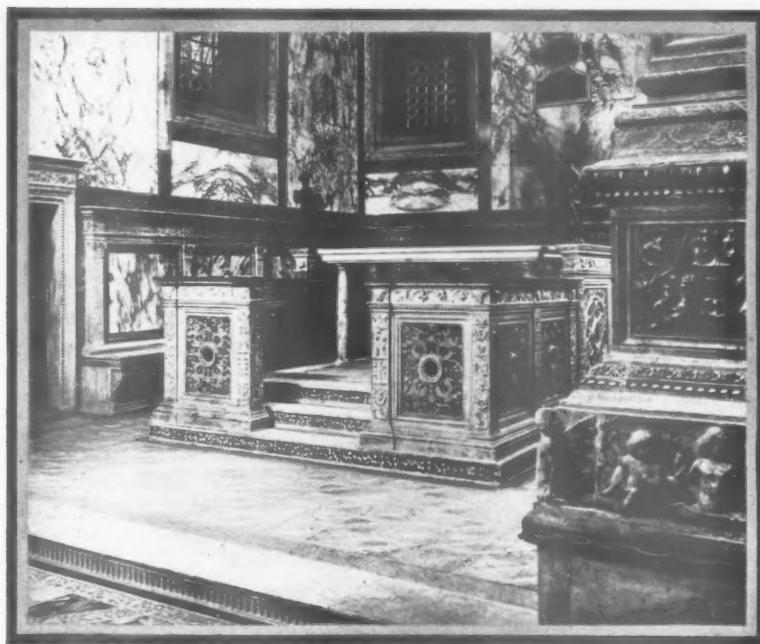
Sign-writing was originally mainly connected with the signboard which, before reading became a general accomplishment, was the usual means both of advertisement and identification. To-day any extensive reintroduction of the signboard would be an anachronism, and it survives only with publicans, its use with whom, as early as the fourteenth century, was a compulsory obligation. However, there is a possible field for development in distinctive village signs. In France, during the war, it became usual to paint the name of villages in the war area in large letters on the flank wall of the end houses.

The motorist certainly finds the need for some such identification to-day, the small inscription over the post-office being the only similar means. Here, then, is an opportunity for bold clear lettering, with or without a signboard.

"The Modern Signwriter" is edited by Mr. W. G. Sutherland, and is essentially a practical book, containing much technical information, not only about lettering, spacing, setting out, and the like, but also about tools, paints, materials, their use and care. There is, however, much in the volume that will be of use and interest to the architect. Every architect likes good lettering for its own sake; moreover, as the architect rightly assumes more control over the detail and equipment of his buildings it becomes his task to give attention to such matters as the inscription on a shop fascia, which can upset the most carefully conceived design. The design of war memorials and tablets, too, calls for a familiarity with the best examples of lettering; for this reason we recommend the book to those who desire to see a general improvement in the standard of lettering as well as to those actually engaged in the craft of sign-writing.

H. J. B.

## MASTERPIECES IN MARBLE



## THE ALTAR



HE creator of this wonderful interior, recognised as one of the finest examples of its kind, was also the designer of Dante's Tomb at Ravenna.

The choice and delicate tracery of the carved details is enhanced by the bold masses of marble which line the whole of the walls, windows, and doors of this Church.

To ensure perfection of achievement requires personal enthusiasm, intimate knowledge, and highly developed skill to-day, as in the days of the old Masters.

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## THE ARCHITECTURAL REVIEW.

### Sir John Burnet.

#### THE NEW ROYAL GOLD MEDALLIST.

In an article on Sir John Burnet in "The Architects' Journal" dated 27 June, Mr. H. S. Goodhart-Rendel writes: "There will come a time when it will seem as stupid that such and such a public building was not confided to Sir John as it seems now that the architects of our early Victorian town halls were allowed so to waste good stone during the lifetime of Sir Charles Barry. . . . French ways became him well, as they become every Scotsman. I wonder if he realizes how positively if indefinitely Scottish all his work is, never more so than when it savours faintly of Paris. Let anyone study the tablings and corbellings of a Scottish Renaissance château, the amusing quibblings and ingenuities of mouldings infinitely mitred and returned, and then turn to the subtle play which Sir John makes with flat bands and slightly projecting surfaces. Let anyone compare these two and decide whether they are not different expressions of the same impulse in design. The concentration of the richest shadows at the top of a design Sir John so often <sup>avoids</sup> lights to contrive by means of a loggia—is not that also equivalent to the delightful things which in a fortified building can only happen high up out of harm's way? The contempt for artificial symmetry, the matter-of-course acceptance of symmetry when it arises naturally—are not these also characteristics both of the French and Scottish minds.

"I do not suppose if Sir John were now to design again the façade of the Glasgow Athenaeum in Buchanan Street, which he built in 1891, he would do exactly what he did then. But of its kind I doubt if he or anyone else could make it better. If to modern taste it seem a little restless, it is amazingly clever and picturesque, and to me has always been as delightful and exciting as a good adventure story. . . . Sir John's designs are never prim, their scholarship never kills joy. Sculpture he loves, sculpture often full of movement, and placed with a skill and artifice which are astonishing."

Following is a list of Sir John Burnet's buildings and war memorials:—

#### LONDON :

British Museum Extension, King Edward VII's Galleries.  
General Buildings, Aldwych, for the General Accident, Fire and Life Assurance Corporation, Ltd.  
Kodak Building, Kingsway.  
Institute of Chemistry, Russell Square.  
Selfridge Extension, Oxford Street, W.1.  
Adelaide House, London Bridge.  
Second Church of Christ Scientist, Palace Gardens Terrace.  
Vigo House, Regent Street (now in course of erection).

#### RAMSGATE :

Scheme for the East Cliff Gardens.  
Improvement Scheme for the Sea Front.

#### SCOTLAND :

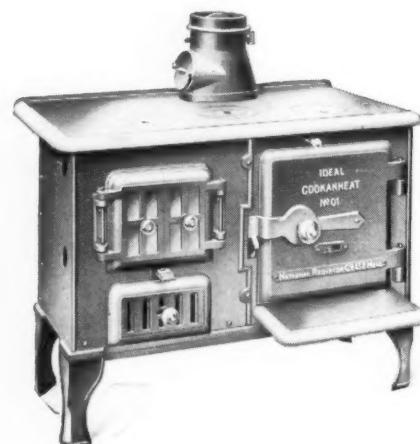
Barony Parish Church, Glasgow, 1886-9, 1898-1900.  
Arbroath Parish Church, 1894-6.  
Gardner Memorial Church, Brechin, 1891-1900.  
The McLaren Memorial Church and Manse, Stenhousemuir, 1897-1900, 1905-7, etc.  
Parish Church, Lossiemouth, 1899-1903.  
Rutherglen Parish Church, 1900-2.  
Broomhill Congregational Church, Glasgow, 1900-8.  
Wemyss Bay Church, for Lord Inverclyde, 1901-2.

#### Residences.

Loch Ranza Hotel, Arran, 1895.  
Glasgow Workmen's Dwellings, Green Street, Glasgow, 1898-1901.  
House at Kilwinning, for Mr. R. C. King, 1898-1901.  
Marine Hotel, Elie—additions, 1900, 1904-6, 1907-8, 1910-11.  
Charing Cross Mansions, Glasgow, 1901.

(Continued on p. xxxvi.)

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## THE ARCHITECTURAL REVIEW.

Fairnlie Mansion House, near Selkirk, 1904-6.  
 Trochrage House, near Girvan—additions for Mr. George Todd, 1910-13, 1915, 1920-3.  
 Duart Castle, Isle of Mull—restoration for Sir Fitzroy D. MacLean, Bart., K.C.B., 1911-16.

### *Hospitals and Infirmaries.*

Glasgow Royal Asylum—  
 New Entrance and Gate Lodge, 1898-9.  
 New Church, 1904-6.  
 Additions to South Wing, East House, 1907-9.  
 New Boiler-house, 1908-9.  
 Extension to Laundry Building, 1910-12.  
 West House alterations, 1913-14.  
 Piggeries, 1900-1.  
 Glasgow Western Infirmary—  
 Pathological Institute, 1894-6, 1912-14.  
 Dispensary 1902-5.  
 New South-west Wing, 1900-12.  
 New Clinical Laboratory, 1910-12, 1914.  
 New Dietetic Kitchen, 1911-12.  
 New Admission Block, 1913-16.  
 Laundry Extension, 1913-14.  
 Massage Building, 1920-1.  
 Nurses' Home Extension, Nurses' Lecture Theatre, New Chapel, 1922-3.  
 Cumberland Infirmary, Carlisle—  
 Extensions, 1908-12.  
 Out-patients' Department, 1912-13.  
 Elder Cottage Hospital, Govan, 1910-12, 1914.  
 Royal Hospital for Sick Children, Yorkhill, Glasgow, 1911-16.  
 Kilmarnock Infirmary—  
 Extension, 1912-16.  
 New Ward Block, 1st section, 1915-18.  
 New Ward Block, 2nd section, 1920-2.  
 Administrative Block—alterations, 1921-2.  
 No. 1 Block—alterations, 1921-2.

### *Business Premises.*

Savings Bank of Glasgow, Head Office, Ingram Street, 1894-1900.  
 Clyde Navigation Trust, Glasgow, 1883-6, 1906, 1909, 1913-14.  
 Glasgow Stock Exchange—additions, 1894, 1896-8, etc.  
 R. W. Forsyth, Ltd., Glasgow—additions, 1896-8, 1900, 1902, etc.  
 Albany Chambers, Glasgow, 1896-9.

Atlantic Chambers, Glasgow, 1899-1901, 1906, 1908.  
 Bakery, Sauchiehall Street, Glasgow, for Mr. Geo. Skinner, 1900-2, 1920.  
 Professional and Civil Service Supply Association, Ltd., George Street, Edinburgh, 1903-7.  
 Union Bank of Scotland, Ltd., Branch Premises, Lerwick, Shetland Islands, 1904-6.  
 Wm. McGeoch & Co., Ltd., New Warehouse, West Campbell Street, Glasgow, 1905-9.  
 R. W. Forsyth, Ltd., New Warehouse, Princes Street and St. Andrew Square, Edinburgh, 1906-10, 1923.  
 Merchants' House, George Square, Glasgow—additions, 1907-11, 1913-14.  
 Wallace, Scott & Co., Ltd.—  
 Tailoring Institute, Cathcart, Glasgow, 1913-16.  
 Pergola and Retaining Walls, 1919-20.  
 Lych Gate, 1920-1.  
 Internal Alterations, 1921-2.

### *Institutions, Public Buildings.*

Royal Institute of Fine Arts, Glasgow, 1878.  
 Edinburgh International Exhibition, 1886.  
 Glasgow Athenaeum, 1886, 1890, 1891-3, etc.  
 Glasgow Central Railway—  
 Glasgow Cross Station, 1895.  
 Anderson Cross Station, 1895.  
 Botanic Gardens, 1895.  
 Central Station (low level), 1897-1900.  
 Alloa Public Baths, 1895-9.  
 Kelvinside Station, for Lanarkshire and Dumbartonshire Railway, 1896-7.  
 Glasgow University—  
 Students' Union Club, 1895.  
 Botanical Building, 1899-1902.  
 Engineering Laboratory, 1899-1902, 1907, 1908.  
 Anatomical Laboratory, 1900-3.  
 Surgical Laboratory, 1901-3.  
 Chemistry Building, 1903-6.  
 Students' Union Extension, 1908-9.  
 Gymnasium, 1908-11.  
 Additions to Engineering Building, 1920-2.  
 New Natural History Building, 1922-3.  
 New Arts' Building and Chapel, 1923.  
 Drumsheugh Baths, Edinburgh, 1900.  
 Alhambra Theatre, Glasgow, 1910-12, 1914-15, 1920-2.

(Continued on p. xxxviii.)



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## THE ARCHITECTURAL REVIEW.

### War Memorials.

#### SCOTLAND :

Broomhill Congregational Church, 1921-2.  
Clydesdale Bank, Ltd., Head Offices, 1921-2.  
Arbroath Parish Church, 1920.  
Stenhouse Parish Church, 1920-1.  
Wellington U.F. Church, 1920-1.  
Dumbarton War Memorial, 1920-1.  
New Cumnock War Memorial, 1921-2.  
Clyde Trust War Memorial, 1921-2.  
Accountants' Hall War Memorial, 1921-2.  
Ballater War Memorial, 1922-3.  
Skelmorlie and Wemyss Bay War Memorial, 1922-3.  
Grangemouth War Memorial, 1922-3.  
Glasgow War Memorial, 1922-3.

#### THE EAST :

Designs for the War Cemeteries in Palestine and Gallipoli.  
Indian War Memorial at Port Thewfik, Gulf of Suez.  
Cape Helles Memorial.

#### LONDON :

Cavalry War Memorial, Stanhope Gate, Hyde Park.

### The Edinburgh Conference.

Nothing but praise can be accorded the Scottish architects for the excellent way in which they fulfilled their duties as hosts during the Conference of British Architects that was held this year in Scotland. Nobody there could have been disappointed or have found the time hang during the three excellent days they were entertained at Edinburgh.

The conference was an undoubted success. It began at a smoking-concert on 13 June, and came to a conclusion at the banquet on the following Friday.

There was no attempt to "anglicize" the concert with which it opened; Scotch songs and music abounded, and the audience were delighted. Mr. T. P. Marwick, president of the Incorporation of Architects in Scotland—whose annual convention was combined with the conference—presided.

On the following morning a session was held in the Council Room of the City Chambers where, after a welcome by the Lord Provost and magistrates, two papers were read, the first by Mr. Marwick on "Edinburgh: Its Rise and Progress," the second by Mr. H. V. Lanchester on "The Place of Architecture in City Development." A discussion followed in which several eminent members of the profession spoke. Luncheon at the Castle was the next item in the programme, followed by a tour of the Castle, where, from its windy battlements, some marvellous views of the surrounding country and the Firth of Forth were obtained. Thence a drive along the "Historic Mile" to Holyrood Palace, past many of the famous buildings of Edinburgh, a tour of the Palace, the Park, and Arthur's Seat. Later there was a reception by the R.I.B.A. in the Art Gallery, and another one in the evening by the Lord Provost in the Freemasons' Hall.

Perhaps Friday was the best day of all. Although the char-à-banc is a much-abused vehicle of transport, and is certainly very often a blot on the landscape, it nevertheless is a very useful one and pleasant enough to travel in, as those who took part in the tour on that day will agree. The way lay all through Scott's country—that marvellous part of the border country where the Tweed winds in and out and there are ever fresh magnificent views to take away one's breath, until one comes to the best of all—the place where Scott, so it is said, used to check his horse and gaze, and gaze, at the glorious sight, with directly below the wooded Tweed curving like a horseshoe. Dryburgh Abbey, where Scott lies buried, and Melrose were also among the places visited, the party afterwards returning by way of Peebles.

In the evening was the banquet which was held in the Freemasons' Hall. Included in this was the strange ceremony of "haggis and nips." After dinner there were speeches by the president, Lady Fletcher, and others, and the conference came to an end with "Auld Lang Syne."

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## THE ARCHITECTURAL REVIEW.

### The Upkeep of Famous Houses.

At the annual general meeting of the National Art Collections Fund held recently, a suggestion was made by Viscount Lascelles that a society should be formed to help maintain some of the historic houses of the country, which were open to the public, and to relieve their owners from some of the expenses of upkeep.

In the course of his speech Viscount Lascelles pointed out that a large number of our great houses were now no longer inhabited by their owners, who were at a considerable expense in paying rates and cost of upkeep, and, if they allowed the public to see them, to guard and maintain them. He could not help feeling, he said, that the time was rapidly approaching when the owners, however rich, would no longer be prepared to bear such a burden for the benefit of public education. If their society did not feel capable of undertaking it, he felt that some society should be formed to interest itself in a method of maintaining such houses as Syon House and Hardwicke Hall, so that they might be kept in such a condition that the public could see them. It was very hard that the owners should be charged rates and large additional sums for allowing the public to view them. The owners might, as an alternative, realize thousands of pounds by allowing rich men from America to purchase them. As a society they might be able to buy the pick of a collection and show it in a museum, but that was the most they could hope to do.

The furniture and pictures in the magnificent long gallery of Syon House might not be by themselves the greatest works of art (said his lordship), but, taking the long gallery as a complete whole, it was unique in England, and existed nowhere else. The moment it was broken up the individual objects in it became of minor importance. As a complete whole its value to England was unique. It was an epitome of the style of Robert Adam, and could never be replaced if broken up. He felt that pressure must be brought upon the Government or upon the public to take sufficient interest in these places to secure that they be maintained as they were, so that the public could view them.

He asked in conclusion whether the society could not bring pressure on the Chancellor of the Exchequer to recognize this

fact and to agree that, if an owner guaranteed that certain interesting portions of his house should be shown to the public, further relief from taxation might accrue to him.

### The Rockefeller Foundation Gift to London University.

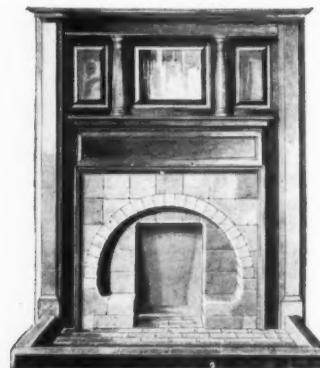
Through the magnificent gift of the Rockefeller Foundation of New York, U.S.A., which was instituted by Mr. John D. Rockefeller for "the promotion of the well-being of mankind throughout the world," University College Hospital is building a new Obstetric Hospital and a new Nurses' Home, while University College has just opened a new Anatomy Building. The joint ceremony of laying the foundation-stones of the former buildings and the opening of the latter, was recently performed by their Majesties the King and Queen.

On the arrival of their Majesties a number of persons were presented, including the architects and the contractor, Mr. Walter Lawrence. A formal welcome was then extended to the royal visitors, after which the foundation-stones of the new obstetric building and the new nurses' home were laid by the King and Queen respectively.

After His Majesty had declared the new anatomy building open, a procession was formed and proceeded to the medical school library, where their Majesties signed the visitors' book, afterwards returning to the anatomy building. Here more presentations were made to them, including that of the architect and the contractor. After making a tour of the principal parts of the building under the guidance of the chairman of the Building Committee, Mr. Andrew T. Taylor, F.S.A., F.R.I.B.A., their Majesties took their departure.

The architect of the new nurses' home was Mr. Paul Waterhouse, P.R.I.B.A.; of the new obstetric building was Mr. George Hornblower, F.R.I.B.A.; and of the new anatomy building was Professor F. M. Simpson, F.R.I.B.A. The contractors were Walter Lawrence and Son, and Sir James Carmichael.

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## THE ARCHITECTURAL REVIEW.

### Chinese Furniture.

The Victoria and Albert Museum has acquired a particularly fine group of Chinese lacquered furniture, which has now been placed on exhibition in Room 41. The principal piece is a Throne or Chair of State, 4 ft. 6 in. by 4 ft. 8 in. in area, and 4 ft. 8 in. high, richly lacquered in *aubergine* and decorated with bats, various flowers and floral scrolls and conventional dragons in vermilion, deep red, blue-grey, white, etc. The back and arms are of elaborate openwork, with finely carved and lacquered flowers and foliage within squared strap-work; and the footstool is of black lacquer with floral and other ornaments in colour. At the same time the museum acquired a small table and two chairs in exceptionally good vermilion lacquer, also decorated with bats and floral scrolls in olive green and other colours, lined with gold. All these objects came from the palace of Nan-Haidze, near Peking. The throne is attributed to the period of K'ang Hsi and the other furniture to that of K'ien Lung and they were almost certainly made in the Imperial Lacquer Factory established by the first-named Emperor.

The gilt *torchères* in the style of Robert Adam, recently purchased at the Brownlow sale, are also now exhibited in Room 58 of the museum.

### Discovery of the Bell of St. Mochaoi.

During the course of some excavation work at the ancient ruins of Nendrum Abbey in Ulster, some workmen while clearing débris from the foundations of walls, found hidden in an angle the ancient ecclesiastical bell of Nendrum. The bell is made of riveted wrought-iron, originally covered with a coating of bronze, and, except for a crack at the base and a portion of the handle torn off, is perfect, though much corroded. There is little room for doubt, states the Ulster Association, that the bell is actually that of St. Mochaoi, given him on his ordination by St. Patrick.

### Palestine Pottery.

A free exhibition of quite exceptional interest was opened last month at the Imperial Institute. The exhibits were decorative potteryware now being produced in Jerusalem. The clay itself is reinforced with flint from the Judean Hills, and the vases, of beautiful shape, the bowls, plates, and other articles are hand-turned on the wheel after the primitive manner and upon the traditional site of the house of Pontius Pilate. In the decoration there is most distinct evidence of Saracenic origin, and texts from the Koran are occasionally introduced. But it is the lovely colouring that especially commends itself, for the whole gamut of blue, from lapis lazuli to peacock, from turquoise to forget-me-not, as well as other tints, is employed with rare distinction. The collection has attracted the notice of the leading shops, and two at least have made tempting offers to secure the English monopoly, but this has been firmly declined, as the Pro-Jerusalem Society, which has organized the display, desires that the products, which are moderately priced, should obtain a wide general demand in this country. A small but remarkable collection of glass in a lovely clear tint of blue, from Hebron, has been caught up by collectors, as very little of it is made, and only by old men who are most rigidly guarding its secrets. Mother-of-pearl from Bethlehem, sheepskins, and embroideries are also included.

The revival of the ancient craft of pottery is due primarily to Lord Allenby, who was anxious to repair the outer walls of the mosque of Omar (Haram El Sherif), which was covered with tiles in the fifteenth and sixteenth centuries, but from which, as a result of exposure, many of the tiles have fallen. From political and official reasons he wished to protect the venerable building. There were kilns near the mosque, but the craftsmen, descendants of the makers of the tiles, had long left the neighbourhood, and it was difficult to find others to replace them. With the assistance, however, of the late Sir Mark Sykes, Mr. Richmond (Political Officer of the Palestine Government), and Mr. Ronald Storrs (Governor of Jerusalem), men were traced who had knowledge

(Continued on p. xliv.)

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## THE ARCHITECTURAL REVIEW.

of the old crafts, and the industry was restarted in Via Dolorosa, in Jerusalem (the reputed site of the house of Pontius Pilate), which is adjacent to the mosque.

This pottery is very unusual, and is made from a secret formula handed down by word of mouth in Moslem families since Biblical times.

### The Eiffel Tower.

Ever since it was built in 1889, the Eiffel Tower has been a source of anxiety to various Parisians who consider it a public danger. In fact, when it was first built many people held that it would be blown down with the first windstorm.

It has, however, long outlived its own designer's estimate, who predicted that it would stand for twenty years, and according to some engineers who have just examined it, it is declared safe for another twenty-three years yet.

Apparently it is a paying concern with its wireless station, restaurant, and the countless visitors who pay to climb up to the top, and though, perhaps, it is not exactly a work of beauty, Paris will lose a feature when the Eiffel Tower disappears.

### Structural Engineers' Visit to Gloucester.

Under the auspices of its Western Counties Branch, who were responsible for the arrangements, a large number of members of the Institution of Structural Engineers paid a visit lately to Gloucester. A civic reception was accorded to the party by the Mayor of Gloucester in the afternoon, and afterwards visits were paid to Gloucester Cathedral, an exhibition of artificial stone, and the exhibition of Gloucester Industries. A meeting in the evening was addressed by the president of the Institution, Mr. Etchells, the president-elect, Major Petrie, and the chairman of

the Western Counties Branch, Mr. Pimm; and reference was made to the recent remarkable growth and development of the Institution.

### An Ancient Roof at Shere.

During renovations at the White Horse Inn, Shere, near Guildford, an old roof of wattle and daub was discovered. The ceiling at the top of the stairs had been partly removed when the workmen found the roof sloping up from about the level of the ceiling about 12 ft. below the main roof. It is remarkably preserved, and antiquaries consider that the roof must have been built in the fourteenth century or earlier.

### A Dinner to Professor Beresford Pite.

It is with great regret that the Editor learns of the retirement of Professor Beresford Pite from the Professorship of Architecture which he has held at the Royal College of Art at South Kensington for twenty-three years. This is felt to be a fitting occasion for some acknowledgment of his services in the cause of art education.

It is proposed to hold a dinner in Professor Pite's honour at Pagani's Restaurant, Great Portland Street, W., on Friday evening, July 20, 1923, at 7.30 p.m. for 8 o'clock.

Mr. L. M. Austin, Royal College of Art, South Kensington, is acting as Hon. Secretary, and will send tickets, 7s. 6d. each, to those who wish to be present.

### Warbrook, Hampshire.

It should be stated that the photographs illustrating the article by M. Jourdain on Warbrook, Hampshire, which appeared in the April issue of THE ARCHITECTURAL REVIEW, were specially taken by Basil Ionides.

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## THE ARCHITECTURAL REVIEW.

### TRADE AND CRAFT.

#### A Labour-Saving Device.

A booklet has recently been published describing the "Hoosier" Kitchen Cabinet, which is a remarkable contrivance designed to concentrate kitchen work in a compact spot, thereby saving much of the needless moving about that occurs in most kitchens. It enables work to be done quickly, easily, and without trouble.

Besides adding to the storage capacity of kitchen shelving—the "Hoosier" contains space for 400 of the most useful kitchen articles—it is a great labour-saving device and can be put into any kitchen, and it is equally as necessary in a kitchen that is elaborately equipped with shelves and cupboards as it is in the kitchen that is devoid of extra storage space.

A feature of the "Hoosier" is the adjustable height of the work-table, which can be altered to suit anyone's height, thus doing away with much of the fatigue caused by working at a table too high or too low.

This kitchen cabinet is in great demand in America at the present time, and it is now becoming popular in this country also.

The sole British concessionaire for the "Hoosier" Cabinet is Louis Matthews, Ideal Furniture Equipment, Hoosier House, Preston Street, Liverpool.

#### A Power Unit.

*Started by the Prince of Wales.*

A 40,000 h.p. generator, the largest power-generating unit in the United Kingdom was started recently by H.R.H. the Prince of Wales at the electricity works of the Rotherham Corporation.

This colossal generating set comprises a 40,000 h.p. turbine, running at 1,500 revolutions per minute and driving a very large electrical generator. The turbine is capable of developing power equal to the united energy of 280,000 men, and the electrical generator will give an alternating current supply of 30,000 kilowatts at 6,600 volts, sufficient for all the electrical requirements of a large town. Both the steam turbine and the electrical generator

were designed and built in this country, at the Rugby Works of the British Thomson-Houston Co., Ltd. The combined unit weighs nearly 300 tons.

The power station in which this generating unit is installed supplies, in addition to other consumers, the large modern steel works in the district, which are operated entirely by electricity.

#### A New Rolling Mill.

During his tour in Sheffield, H.R.H. the Prince of Wales, also visited the large steel works of Messrs. Hadfields, Ltd., and started a new rolling mill which is driven by an electric motor of 12,000 h.p. capacity.

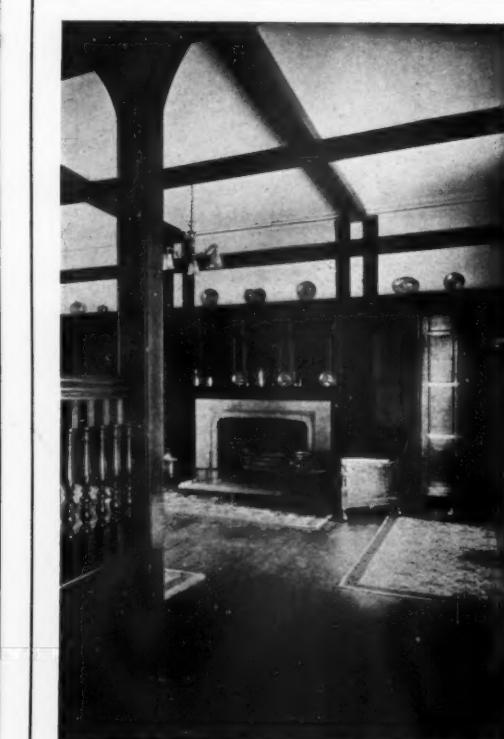
A remarkable feature of this huge motor is the fact that in spite of its weight of 182 tons, it is capable of reversing from a full speed of 120 r.p.m. in one direction to a similar speed in the opposite direction in the incredibly short period of two and a quarter seconds.

A further feature of the electrical equipment of this mill, all of which was supplied by the British Thomson-Houston Co., Ltd., is the method of reducing the enormous currents which would be required from the supply mains for short intervals during the rolling operations. A thirty-ton flywheel, the rim of which runs at a speed of three and a half miles per minute or 210 miles per hour, is coupled to the generators which supply the mill motor. When heavy loads are experienced, part of the power required is supplied from the energy stored in this flywheel and during periods of light load the speed of the flywheel is increased and the energy thereby restored.

In this manner instead of excessive variations in the power required from the power mains the current is limited to that required for average loads.

#### St. Katherine's Church, Hammersmith.

In the article on St. Katherine's Church, Hammersmith, which appeared in our last issue, reference was made to the acoustical treatment, which was furnished by Building Products, Limited.



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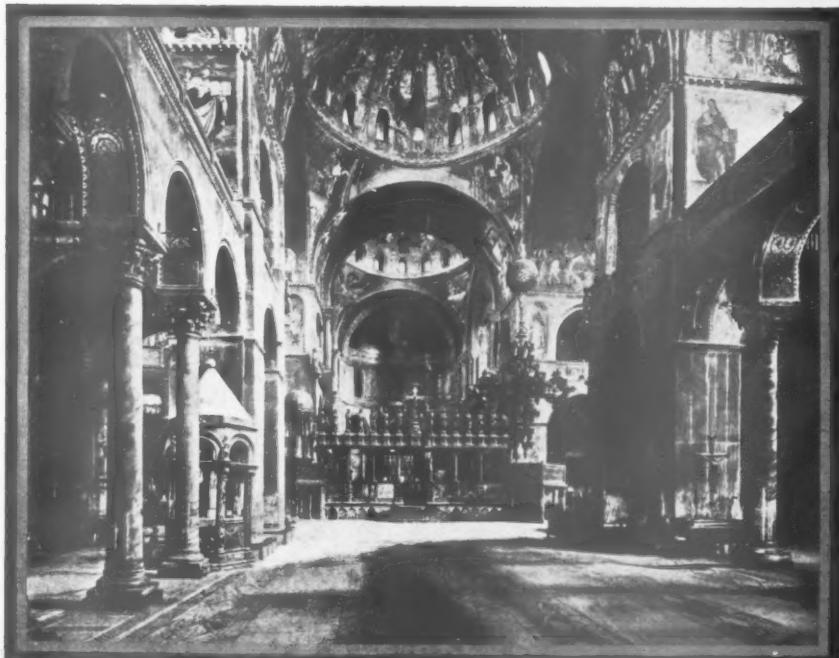
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## THE ARCHITECTURAL REVIEW.

### Westminster Hall.

After nine slow years of patient toil the great work of making safe the roof of Westminster Hall has been completed, and the other day it was reopened by the King.

"The Times" in an article, which we quote, marking the occasion, remarked on its uniqueness and the historic associations of the place.

"What kingdom," the article said, "what people—ancient or modern—can produce its parallel. . . . No building in Europe, reared for the ends of civilian life, can rival our great Norman heritage in age—not the Cloth Halls of Ghent and Antwerp, nor the Town Halls of Bruges and Brussels; not the Alhambra nor the Palace of the Doges, nor the Palazzo Vecchio, nor Or San Michele, nor the Palazzo of Siena. It is older than the cathedrals of St. Denis and of Reims; it stood complete before even the Duomo of Pisa was consecrated; at home and abroad only some venerable churches can claim an earlier origin. When it rose Constantinople was yet the capital of the empire of the East, yet the unrivalled city which was to move the marvel of Villehardouin a hundred years later, yet the undevastated storehouse of the accumulated treasures of Greek learning and of the choicest works of the Greek chisel. Bagdad was still the seat of the Caliphs, rich in all the lore and all the splendour of the East. The Moorish kingdoms of Spain were the most civilized in Europe. There was still an empire of the West, locked in the struggle with the mediæval Papacy which was to ruin both. The King of France was a feeble prince unable to control the great feudatories of the Crown. Prussia was a land of heathens, and Russia had not yet learned to crouch before the conquering Tartars. . . .

"Westminster Hall has been the theatre of some among the great functions and some among the great tragedies of English history. Until the accession of William IV, each new crowned King of England held his coronation banquet there and the head of the House of Dymoke, as his hereditary Champion, rode up the Hall in armour and flung down his gauntlet in defence of the new King's title. There are amusing accounts in Walpole of

these rites at the coronation of George III. This was the occasion on which the Deputy Earl Marshal, to George's delight, met the royal complaints by repeated assurances that things would be better managed at the *next* coronation; and this, too, was the occasion when Lilius Redgauntlet took up the Champion's gage on behalf of the exiled Stuart. Sir Thomas More, who had sat there as Chancellor, as his father before him had sat there in the Common Law Courts, and Fisher, the saintly Bishop of Rochester, the munificent founder of St. John's College, Cambridge, were attainted there of treason for denying the Royal supremacy. Westminster witnessed the shame, as it had witnessed the success, of Francis Bacon, 'the greatest, wisest, meanest of mankind.' It saw Charles I walk up its length with his armed guard to overawe the Commons of England and to seize the five members; it saw him return baffled and dismayed. It saw the impeachment of Laud, and it saw the impeachment of the great Wentworth, Earl of Strafford, the man with hand and heart and brain to have saved Charles, had Charles been possible to save. . . .

"Walpole's letters are full of impeachments and State trials in the Hall and at Westminster. There the gallant old Balmerino and two other 'rebel lords' were tried in 1746, a sight 'the most solemn and fine,' by 129 of their peers, to be followed the next year by the aged Lovat, when 'it hurt everybody to see the old wretch worried by the first lawyers in England, without any assistance but his own unpractised defence.' . . . The trials of Lord Byron . . . of the amazing Duchess of Kingston, and of Lord George Gordon are among the most celebrated of this time. But the greatest trial which has been held in Westminster Hall since the trial of King Charles, and in some ways the most suggestive to the thoughtful mind, is, it need hardly be said, the impeachment of Warren Hastings. Everybody knows the resplendent 'purple patch' in which Macaulay has exhausted his gorgeous rhetoric to paint its opening scene. . . .

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## THE ARCHITECTURAL REVIEW.

### The Fitness of Form to Environment.

In an article on "Town Architecture" which appeared in a recent number of "The Architects' Journal," the question of certain architectural forms being more suited to the town than to the country, or vice versa, was discussed, and attention was drawn to the faults in our towns to-day. Fitness of form, it was pointed out, to purpose or environment was often entirely lost sight of and the favoured architectural forms of a period were to be found appearing with utter disregard as to place or purpose. Thus to-day an architecture more suitable to the country was to be found appearing in the towns, as if with the emigration from country to town the country folk were bringing their architectural forms with them, or that the townsman was determined to make his home savour of the countryside. Through this there was the danger to-day of town architecture losing the distinctly urban note with which it should, of course, be stamped.

"It must not be thought that this urbanity is necessarily a matter of style or even of material," the article went on to say, in discussing what actually constituted an urban form of architecture. "Although both style and material may be the immediate cause of a distinctly urban or rural effect, actually the effect of urbanity in architecture arises from some more subtle cause. It is the fashion of late to seek analogies between architecture and dress: such analogies, although dangerous in the hands of the inexperienced, have their uses, often succeeding, as they do, in drawing the attention to a hitherto unobserved aspect. Architecture, no less than dress, is largely a matter of habit and convention, and just as we are often at a loss to explain why certain clothes seem definitely suggestive of, and more suitable to, an urban environment, so, too, the more discriminating must know that certain buildings are expressive of the town life. With clothes, as with architecture, the cause is not necessarily one of style or material, although these may be important contributory factors; it is rather in that mysterious quality known to tailors as cut. Architecture, too, has its cut."

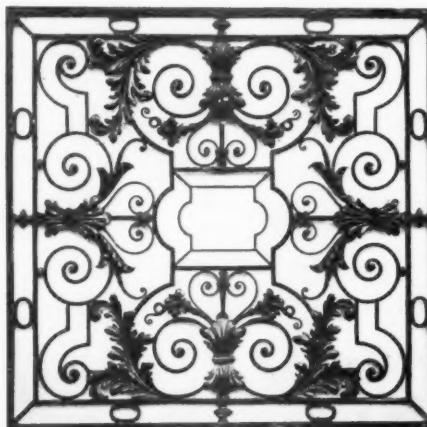
"One thing that proclaims an urban note is a certain uniformity and reticence. Just as a man on coming into a town is obliged

to conform with certain regulations devised for the smooth running of a complex organization, so, too, should the architecture subscribe to a code of good manners. . . . Simplicity or grandeur are no measure of urbanity. A university town, a cathedral city, the small capital of an impoverished district, or the metropolis of a mighty empire, will express themselves in distinctive architectural idiom, as distinct, to revert to our analogy, as the academic gown and the flowing surplice, the mayoral badge of office, and the regal splendour of a mighty court. But the distinctive urban quality of the architecture will transcend these differences.

"The fault with our towns to-day is twofold. First, the suburbs are fast losing any kind of urban distinction; they display a confusion of ideas. The street as a unit of composition is being lost sight of; indeed, street architecture, except in the heart of our cities, is rapidly becoming an obsolete art. The second fault is a question of manners. It is generally realized that the standard of good manners in human intercourse is becoming lower. Reticence, deference, and respect are qualities whose rarity is becoming a matter of regret amongst those who were familiar with pleasanter codes. Town architecture reflects this change in ideals. . . . The improvement that we look for must ultimately come from the citizens themselves. The qualities which go to make a good citizen must be understood and cultivated, and in due course they will be reflected in the town's architecture."

### The Discovery of an Ancient Town.

The remains of an oppidum or fortified town, measuring over 3,200 sq. ft., have been discovered near Orange (Vaucluse). It is on the summit of a rocky eminence, the base of which at one time was washed by the waters of the Rhone. Numerous fragments of tools made both of bone and flint, a variety of pottery, utensils, and skeletons of animals—some of them now extinct—have been unearthed, while, too, there are fairly well-preserved vestiges of human habitations in the form of huts. Archaeological authorities who have already made an inspection of these relics are of opinion that the site is that of the ancient town of Aeria, which is said to have been built above Orange in an exposed position dominating the national roadway.

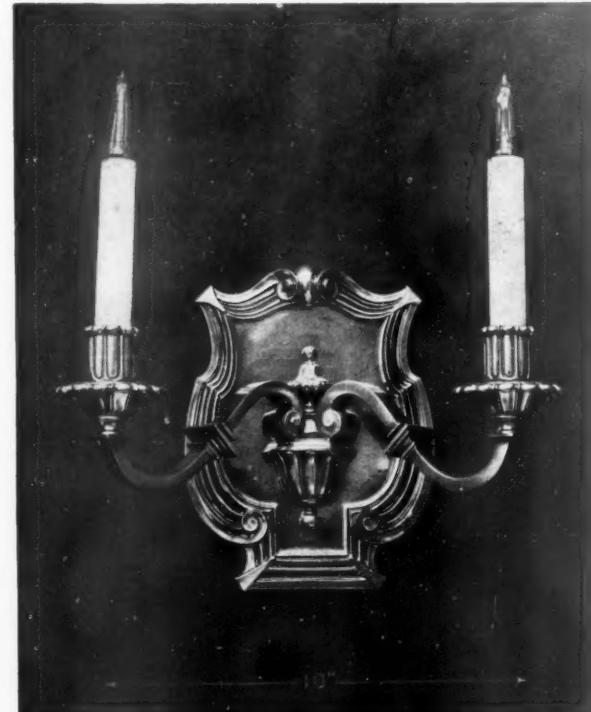


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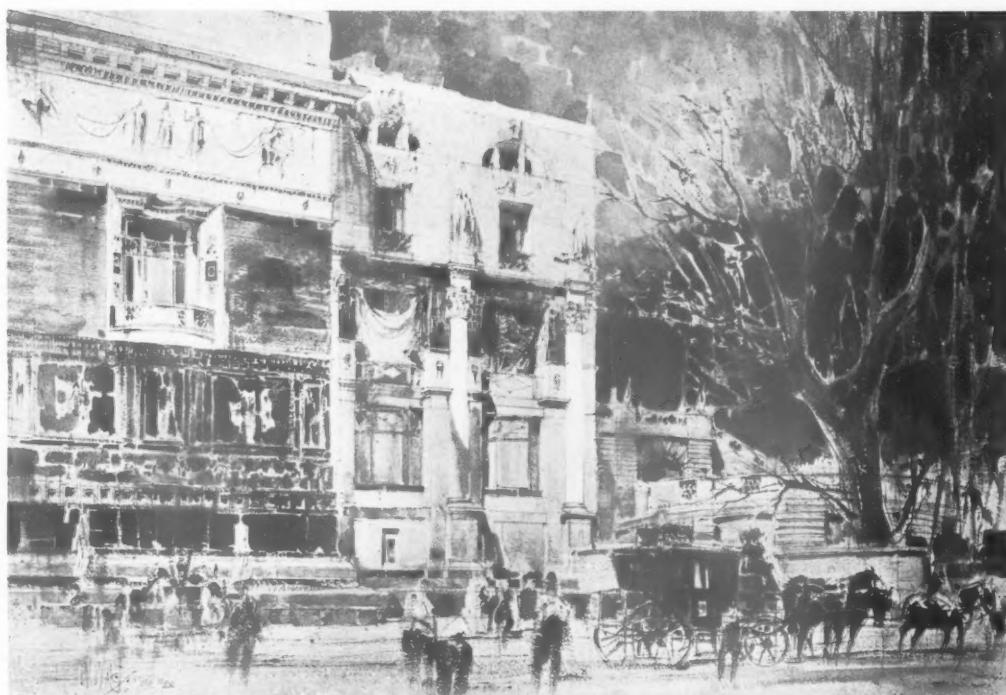
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## THE ARCHITECTURAL REVIEW.

### Sir Joshua Reynolds.

The recent bicentenary of the birth of Sir Joshua Reynolds was marked by a reception held at Burlington House, when a number of speeches were given by prominent men on the subject of the painter.

Sir Aston Webb, in the course of a survey of the career and character of Reynolds, pointed to the many resemblances between the lives of the great painter and of the architect Wren, whose tombs in St. Paul's adjoined one another. Both were sons of the manse; both came from the south-west of England; both were prominent in the social life of their times; both lived extremely strenuous working lives, and both were of blameless character. Wren was at one time member of Parliament for Plympton, and Reynolds was Mayor of Plympton. Wren, whose memory also had been celebrated this year, died five months before Reynolds was born.

Two of the favourite maxims of Reynolds (Sir Aston Webb remarked), which threw a good deal of light on his character, were, first, that the great principle of happiness in this world was not to mind, or be affected by, small things, and secondly, "If you take too much care of yourself, Nature will cease to take care of you." When the great painter was knighted in 1769 (the year following the constitution of the Royal Academy and his election as first president) he left one sitter to go to the Palace for the ceremony, and almost immediately afterwards went back to another sitter.

Sir Joshua Reynolds was a man of an unusually temperate and lovable nature. He dined out much, but never unwisely; he drank, but he was never drunk; he played cards frequently and, it was said, atrociously, but he was no gambler; he gossiped, but never ill-naturedly; he was a good talker, though no speaker; he lent and he gave, but he never borrowed; and though he often entered into quarrels, it was always to heal them. Living in a time when art was thought contemptible, he raised it to public appreciation and esteem, and he raised also the artist with it.

A statue of the painter is soon to be unveiled in the courtyard of Burlington House.

### The Vis Collection.

In a letter written to "The Times," the other day, Mr. Isidore Spielmann draws attention to the Vis collection of old Dutch tiles, and asks for a friend of the National Art Collections Fund to come forward and present this fine collection to the Victoria and Albert Museum—before it crosses the Atlantic.

He points out that the ceramic section of the museum is singularly weak in the very things in which the Vis collection is strong.

"The Vis collection," he says, "may be divided into two groups—the single-picture tiles and the great pictures covering many tiles. Among the former are beautiful examples of flowers, birds, animals, and figures, military and civilian portraits, landscapes, seascapes, and ships in endless variety. Among the latter are some very remarkable pictures. . . . One is of enormous dimensions and is composed of 357 tiles, and is dated 1640. It consists of an allegorical representation of Love, Justice, Unity, Faithfulness, and Stedfastness, each depicted by a female figure with an emblem. The figures, which are over life-size, are painted in purple, and the drawing of the figures is splendid in attitude and bold in design. This tile-picture is said to be among the most important works ever produced in painted tiles in Europe. . . . It came from Gouda, and is after the design of Joachim Utewael."

Other tile-pictures include the following: the sign from a merchant's house at Gorinchem, composed of thirty tiles; a marine piece by Cornelius Boumeester, composed of thirty-five tiles; a hunting scene, also by Boumeester, composed of one hundred tiles; a Dutch interior, with an elegantly-dressed group, composed of twelve tiles; "The Dismissal of Hagar by Abraham," by Jan Aalmis, of Rotterdam, composed of twenty-four tiles; a flower piece, composed of seventy-eight tiles, and one of the most beautiful things in the collection. Another important picture is "The Crucifixion," by Jan Aalmis, drawn with anatomical accuracy, the standing groups being in devout attitudes. This picture is composed of seventy tiles.

Mr. Spielmann considers this collection to be in no way inferior to the Schouten collection at Delft, or the great collection of M. Evnerpool at Brussels.

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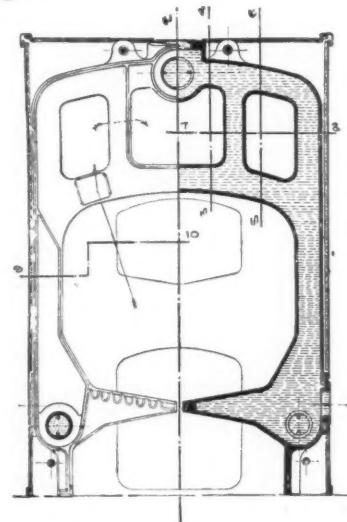
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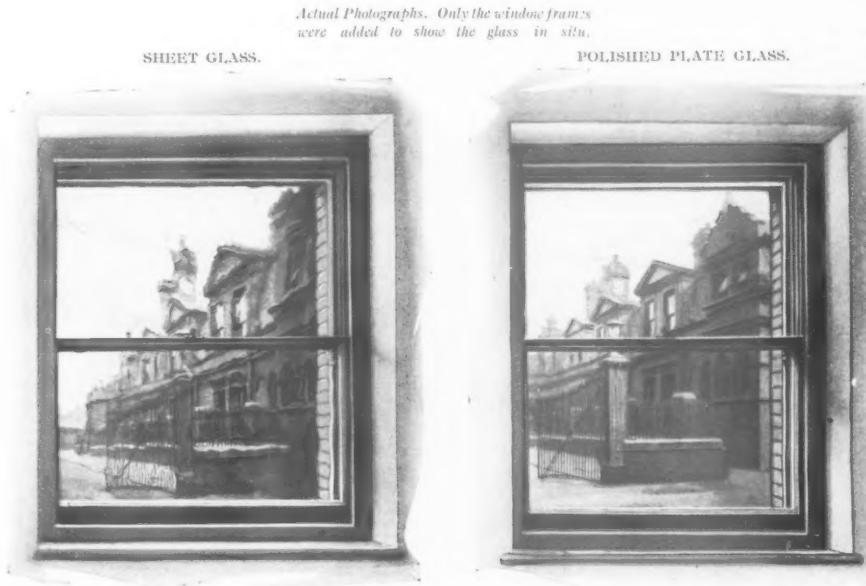
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## THE ARCHITECTURAL REVIEW.

### A Gift to the Nation.

The public will learn with the greatest satisfaction that the Ramsey Abbey censer and incense-boat have just been acquired for the Victoria and Albert Museum. These superb objects in silver gilt, which appear to have formed part of the treasure of Ramsey Abbey in Huntingdonshire, represent the high-water mark of English goldsmiths' work of the fourteenth century. For this splendid addition to its artistic treasures, the nation is indebted to the generosity of an enthusiastic connoisseur of mediaeval art, Mr. C. W. Dyson Perrins, of Malvern and Ardross, N.B. Mr. Perrins has provided by far the greater part of the large sum needed for the purchase, leaving only a relatively small amount to be furnished out of state funds. These incomparable pieces of English mediaeval craftsmanship are rescued at a moment when there was reason to fear they would be permanently lost to this country and Mr. Perrins deserves the gratitude of his countrymen. The objects are now on exhibition among the great collection of ecclesiastical goldsmiths' work in the south court of the Museum.

The censer and incense-boat were found, together with a group of articles in pewter and pottery, in the course of draining Whittlesea Mere in 1850. From the occurrence of rams' heads issuing from the sea, on the incense-boat, and a rams' head on the pewter dishes, it is concluded that they belonged to Ramsey Abbey, which bore the same canting device in its arms.

The censer is a work of great magnificence, richly gilt, standing 10½ in. in height. It consists of a circular bowl, the foot pierced with a border of quatrefoils, within which stands a six-sided tower of open tracery with conical roof surmounted by a finial of foliage. The tower has three windows of decorated Gothic tracery alternating with three of plain lancets, recalling the design of the octagon of Ely Cathedral, and the whole is enriched with buttresses, crockets, and pierced and embattled crestings.

The incense-boat is simpler in character, and as graceful as the censer is magnificent. It is long and narrow, with a six-pointed foot, and one-half of the top is hinged as a lid, opening with a pyramidal knob. The surface is plain, set off by delicately

enriched mouldings and an embattled edge. At either extremity the ram's head rebus of Ramsey forms a finial, and each half of the top is engraved with a rose; the whole is plain silver, except for the enrichments, which are gilded; its length is 11½ in.

The date of both pieces must be about the middle or possibly the second half of the fourteenth century. They are the sole remaining English examples of a censer and incense-boat of mediaeval date in silver, and are probably the most beautiful in existence. The departed glories of English silver are now, alas, known to us chiefly from records, such as the inventories of church plate prior to the Reformation, and the lists of monastic treasures appropriated by the crown at the dissolution. If we would visualize these glories we can only rely on a very few extant remains: the crosiers of William of Wykeham and Bishop Foxe of Oxford, and a limited number of chalices and patens, these latter for the most part of comparatively slight artistic interest. To the number we may now add the Ramsey Abbey pieces. It has long been recognized that in many arts of the middle ages, England was pre-eminent; the treasures which have just become national property are evidence of the extraordinary beauty of the art of the mediaeval English goldsmiths.

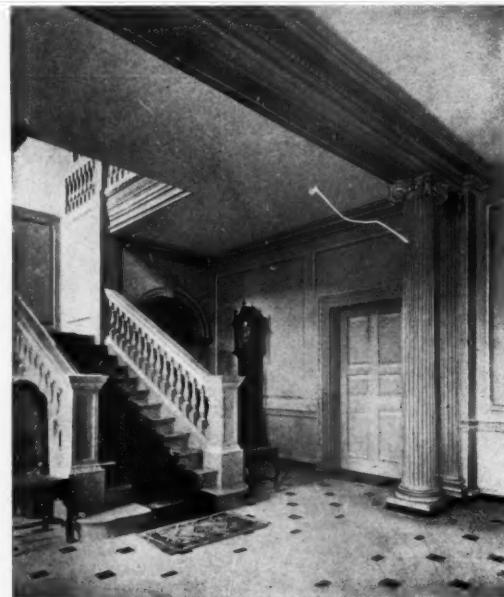
### Mr. Eric Gill's Cartoons.

An interesting acquisition has been made by the Victoria and Albert Museum, which has purchased from the Goupil Gallery a full set of Mr. Eric Gill's cartoons and working drawings for his Stations of the Cross in Westminster Cathedral. These sculptures, it will be remembered, created considerable controversy when they were first set up in the Cathedral. Modern church sculpture had not prepared people for anything so stark and simple, and their appropriateness in their somewhat Byzantine convention to Bentley's Byzantine cathedral was noticed in the first outburst of dislike to religious art that was not pretty.

Another acquisition by the Victoria and Albert Museum is a collection of Mr. Nicholson's working drawings of the costumes for "Polly," which are now in the summer exhibition at the Goupil Gallery.

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### The "Old Vic."

It is good news to hear that the "Old Vic" has been saved and that the danger with which it was threatened has been happily removed by the action of the London Electric Railway Company.

The position was as follows. The "Old Vic" had to be reconstructed to conform to L.C.C. regulations, and this involved the evacuation of Morley College adjoining and the provision of a new site for the college. The site was found in Westminster Bridge Road, and then came the proposal of the London Electric Railway Company to sink a working shaft upon it for the purposes of an extension of the railway. The college was unable to accept the site and the "Old Vic" was placed in a position of jeopardy.

In response to the public sympathy aroused, the railway company has now, however, undertaken to leave undisturbed the surface of the site in question and the whole matter has been satisfactorily settled.

### The Loughborough War Memorial.

The Loughborough (Leicestershire) memorial, the unveiling of which, by Field-Marshal Sir William Robertson, took place recently, was designed by Mr. Walter Tapper.

It consists of a lofty campanile containing a carillon of bells. The tower rises to a height of 152 ft. The base, 26 ft. 9 in. square, and 16 ft. high, is of Portland stone, on which four large bronze panels bear the names of 478 men in whose memory it is erected. Internally the tower is divided into four chambers, the entrance, a room which it is suggested shall be used as a museum, the clavier chamber, and the bell chamber. The bell chamber contains forty-seven bells, the largest of which weighs four and a half tons and the smallest 20 lb., the total weight being twenty-one tons. The greatest care has been exercised in the construction of the bell chamber, which has been specially designed acoustically so that all the bells shall be heard equally well, while the musical effect of the carillon as a whole shall be the best possible. For richness of tone, accuracy of tune, and perfection of mechanism the Loughborough carillon is the finest in the world.

### The Air Force Memorial.

The war memorial in honour of the men of the Air Forces of the Empire who sacrificed their lives in the war, which was unveiled recently on the Victoria Embankment by the Prince of Wales, consists of a white stone column surmounted by a great eagle in gilded bronze. At the head of the column is an insertion of polished granite, and the gilt eagle above has needed some four tons of bronze to make. On a globe beneath are encircled the signs of the Zodiac. It is the work of two distinguished artists, Sir Reginald Blomfield, R.A. (architect), and Mr. Reid Dick, A.R.A. (sculptor).

It stands halfway between Westminster and Charing Cross Bridges, and is the third war memorial now on the Embankment—the Belgian memorial and the submarine service panel being the other two.

### A New Home for Seamen.

Another war memorial which has just been finished is a British seamen's home and institute which has just been opened at Dunkirk by Princess Alice, Countess of Athlone. The foundation stone was laid a year ago by the Duke of York. The building, which was designed by Sir A. Brumwell Thomas, includes a memorial court and cloister, with an officers' club, a seamen's recreation room, and a chaplain's residence for the chaplain in charge. The builders were Messrs. Holland, Hannen and Cubitts, Ltd.

Princess Alice, in her speech declaring the buildings open, said: "We commemorate to-day gallant memories of the past shared with the brave French people, and it is with grateful hearts that we meet in an atmosphere of calm and goodwill at this memorial, which brings to mind the words written over the gateway of one of the old-world cities of the past, 'Wide open are the gates of this City, but more widely open are the hearts of its people.' Our brave Services—Navy, Army, and Air Force—will always find here the same open gate and the same open heart."

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Messrs. Thos. Parsons and Sons, desiring to stimulate interest in colour decoration as applied to interior work, offer the following prizes for the best colouring of a design for their vestibule connecting 315-317 Oxford Street with 17, 19, 21 Dering Street, Messrs. Parsons' new offices and showrooms: First prize, 100 guineas; second prize, 50 guineas; third prize, 25 guineas; and five consolation prizes of £10 10s. each.

A drawing of the vestibule in perspective to a scale of approximately 1½ in. to a foot on the actual paper intended for competitors' use will be sent post free on application to Thos. Parsons and Sons, 315-317 Oxford Street, London, W.1.

Any information that may be desired will be supplied on application to the Competition Department.

The following have kindly consented to be judges: Sir Edwin Lutyens, R.A., F.R.I.B.A.; Sir David Murray, R.A., P.R.I.; Sir John Lavery, R.A.; Frank Brangwyn, Esq., R.A.; and E. Guy Dawber, Esq., F.R.I.B.A.

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can be cut off. A warm, shaded, decorative light can also be obtained, so that taking all these things into consideration, the room can be lighted to suit all needs at the least possible cost.

There are no limitations to the colour of the shade of the light. The shade is illuminated internally and externally, so that the full decorative effect of colour and form is appreciated, giving a far wider scope in design than is possible in the ordinary lamp.

In their new booklet, which has just been issued, a description of this method of lighting is given, together with a design and illustrations of their floor standards.

## A New Floodlight for Hoardings.

The latest development in connection with the illuminating of advertisement hoardings is a new system of lighting whereby the advertisements have an even greater publicity value at night than they have by day. The most usual method of achieving this effect is by means of electric lamps in reflectors attached to brackets at the top of the hoarding. A very successful example of this method is reproduced in the illustration herewith which shows a large painted advertisement of the Osram lamp maintained by the Borough Billposting Co., at Chiswick.

The approximate height of this hoarding is 28 ft., and the length 40 ft., and it is noteworthy that the illumination is carried out by three units only, each containing 1-500 watt Osram gasfilled lamp. These units have been specially designed for hoarding lighting by the General Electric Co., and are known as the "Wembley" reflector fitting. In the case under review the three reflectors are mounted on brackets projecting only 3 ft. 6 in. from the hoarding. The great difficulty of illuminating a depth of 28 ft. has been overcome by the special

(Continued on p. xlvi.)

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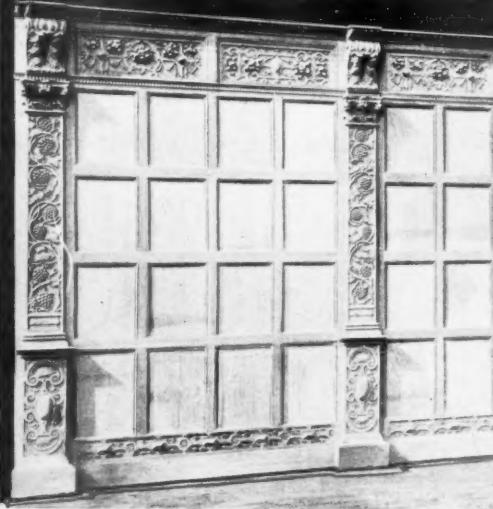


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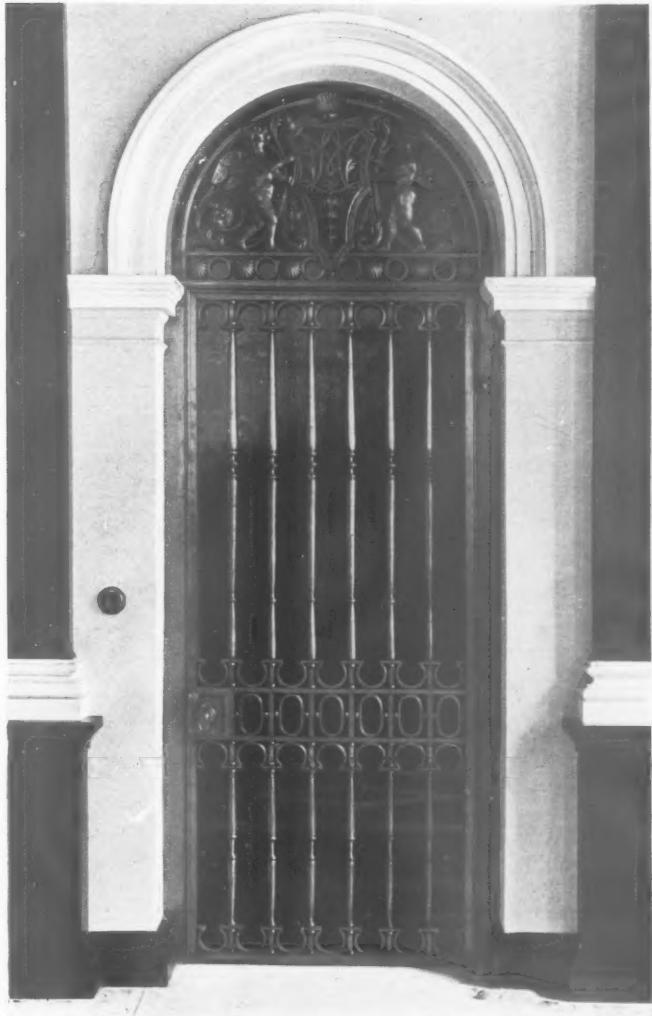
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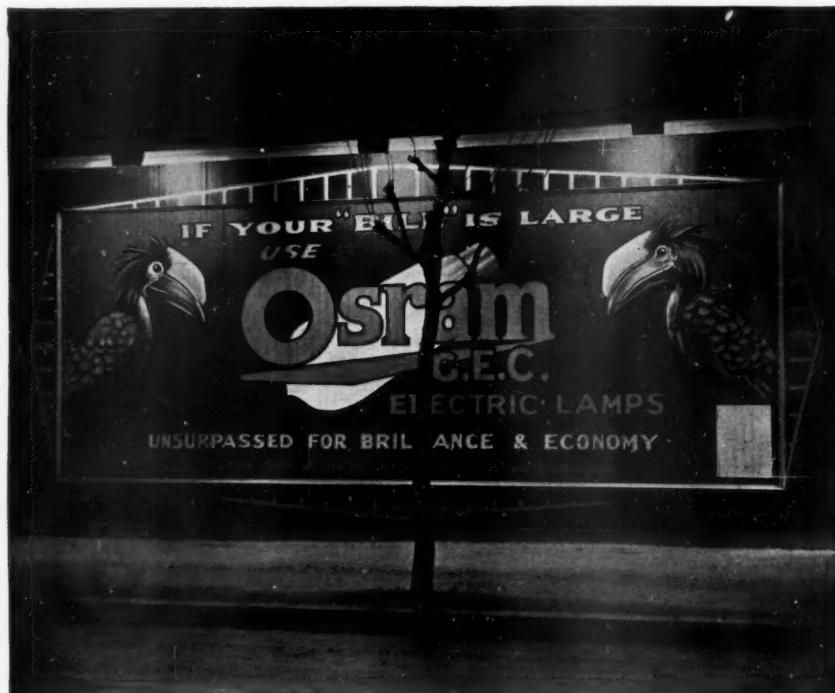
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## THE ARCHITECTURAL REVIEW.

design of the reflector, which, in addition to giving a great depth of illumination, provides a wide lateral spread so that the spacing of the reflectors can be as great as 15 ft.

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## English Country Life and Work.

**English Country Life and Work.** By ERNEST C. PULBROOK. London: B. T. Batsford, Ltd. Price 16s. net.

A century ago, according to Mr. Pulbrook, those living in the country outnumbered those living in the towns; in 1851 they were equally divided, in 1911 the country accounted for only 22 per cent., and the first returns of the new census showed that the urban population was still increasing. Those dependent on farming are to-day about 10 per cent., whereas in 1801 they amounted to 37 per cent.

This, to anyone who is fond of the country and sees the bad sides of town life, must be a depressing thought. The future is not very encouraging when one considers—taking the surroundings of London for instance—that what was only a comparatively few years ago beautiful country, with pleasant little villages and perhaps one or two market towns, is now a dense mass of suburban houses with only the names of the districts left as reminders of the past.

One wonders where the thing will stop; if, as Lord Crewe is quoted as having written, England will be turned into a gigantic garden suburb “furnished for hygienic reasons with a due number of artificial wildernesses or nature reserves.” Nor is this so very improbable, for if the urban population still increases it will become necessary (or it ought to do so) to improve the conditions of living in the towns for the sake of health, and one can well imagine that this will be done by building vast garden cities which would gradually absorb all the country.

To prevent any tendency towards a state so appalling as this is a difficult matter. It is said that the only way is to get the people back to the soil, but it is another thing to bring this about. With time and labour it might be done to some extent. Mr. Pulbrook writes sound sense when he says “Flourishing agriculture would indeed transfigure the face of England, for when it thrives a host of other trades and industries flourish in its train, and a reserve of sturdy manhood is raised for town and

Dominion. New careers will be opened to those who long to shake the dust of the city from their feet and live more in the open air. New industries will arrive to supply local needs, more money will be kept at home, and cultivators, certain of their profits, will be able to experiment for themselves with less haunting fear of finding only ruin.”

Mr. Pulbrook sees that with the difficulties that face the country-dweller to-day a crisis may soon come, and suggests that if the agricultural problem be studied with a grasp of the interests of landowner, farmer, labourer, etc., a solution should be found. “Manhood is more than wealth,” he says, at the conclusion of his book, “and the general well-being of the nation superior to the theories of the doctrinaire or success of the politician. We are at a parting of the ways. Are we going to revive the country with its own industries and its own life, or are we going to spread the city over field and meadow?”

In fairness to the town it must be said the town life has its advantages. In particular it is good from an educational point of view. People in the towns learn things from each other, and are broad-minded and clever as compared with the countryman, who is ignorant and stupid. Nevertheless, the life is unhealthy, and though circumstances force people into the towns, given the choice the majority would undoubtedly live in the country.

Perhaps the author of this book is better suited in discussing problems such as these concerning the country than describing its life and work. He evidently has a wide knowledge of the country and its ways, and understands the character of the countryman, but his descriptions lack feeling and present to the mind none of those vivid scenes of country life one expects from a book of this nature. Occasionally little pieces here and there please one, such as the description of the end of a market, but they occur very rarely and, on the whole, the way in which each subject is treated in a general manner only is apt to become monotonous. One cannot help being disappointed at a lack of anecdotes as well—a few of which would greatly liven up the book.

The interest of the book cannot be denied, however. It gives

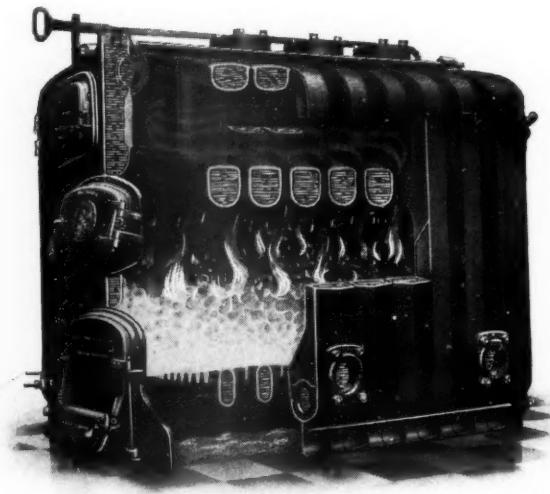
(Continued on p. xxxiv.)

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## THE ARCHITECTURAL REVIEW.

one an insight into country life and its ways, and one has a better understanding of the problems that affect the country after reading its pages. It describes the people and their livelihoods, from the squire, farmers, and cottage folk—the three classes common to all parts of the country—to those peculiar to certain districts only, as the bogger and charcoal burner.

It has a remarkable collection of illustrations, too, and one has only to look at them to feel a yearning to visit the country again.

At the beginning of his book Mr. Pulbrook quotes some wise words of Washington Irving which will bear repeating: "The stranger," he says, "who would form a correct opinion of the English character must not confine his observations to the metropolis. He must go forth into the country; he must sojourn in villages and hamlets; he must visit castles, villas, farm-houses, cottages; he must wander through parks and gardens; along hedges and green lanes; he must loiter about country churches; attend wakes and fairs, and other rural festivals; and cope with the people in all their conditions and all their habits and humours."

### A Decorators' Exhibition.

Holland Park Hall, October 17.

The Decorators' Exhibition will be opened on October 17, at the Holland Park Hall, London, W. Almost everyone is interested in decoration, and the idea of a huge exhibition at which will be shown the best and the latest in wallpapers, cretonnes, wall finishes of every kind, and the hundred and one interesting impediments of the house decorator's craft, will make a wide appeal.

The exhibition is not a commercial venture, but is being organized by the master decorators themselves, through their National Federation, as a means of stimulating interest in their

craft and its doings. The decorators are great believers in the value of their calling as a means of making more beautiful the homes of the people, and they hope to show at this exhibition some fine examples of materials and methods.

### Imperial Flying.

The Federation of British Industries has published the second interim report of the committee set up to enquire into the future of inter-Imperial trade. Perhaps the most important recommendation made by this committee is that concerning the future of flying in the British Empire. The statement runs as follows:—

#### IMPERIAL AIR COMMUNICATIONS.

The Federation is convinced that the establishment of rapid and efficient postal and passenger services by air cannot fail to have a most important effect in binding the Empire together.

The reasons for this belief have been so often analysed that it is hardly necessary to go further into detail.

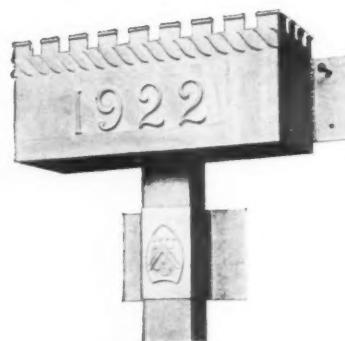
It will suffice to emphasize the belief of the Federation:—

1. That services of this kind can best be built up and operated by private enterprise with the minimum of Government control.
2. That to enable this to be done some amount of State assistance will be necessary in the early stages.
3. That the sympathetic co-operation of the Imperial and Dominion Governments will be essential to the proper working of any scheme.

Two important proposals have already been put before H.M.G. for the development of civil aviation. First of all in the airship scheme, formulated by Commander Burney in the spring of 1922, and secondly in the report on Government financial assistance to civil air transport companies, presented by the Hambling Committee on 15 February 1923 (Cmd. 1811).

The Federation desires most strongly to urge that the conference should come to a decision on the principles underlying these

(Continued on p. xxxvi.)



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## THE ARCHITECTURAL REVIEW.

reports and should, if possible, agree upon definite schemes for facilitating the rapid development of efficient air transport services between the different portions of the Empire.

They would also suggest that the Dominions and Colonies should be consulted with regard to the development of their local aviation services with a view to their being linked up with Imperial services when the latter are put into operation.

### The Shepherd's Bush Pavilion.

The Shepherd's Bush Pavilion has been designed by Mr. Frank Verity. He has taken as his theme the great Roman Bath to which the Emperor Caracalla gave his name and whose bust has been placed in the foyer of the theatre.

The Shepherd's Bush Pavilion is one of the largest theatres in Europe, though the casual observer will not at once appreciate the tremendous size of the building. By judicious use of a uniform scale based on a unit of 5 ft. and working in multiples, the details of the structure and the decorations have been carefully designed to be in just proportions and balance to each other. The ceiling rises to a height of nearly 75 ft. above the floor of the auditorium. The width across the parterre is 100 ft. and from the rear wall to the orchestra 160 ft.

The ceiling consists of three sections, of which the most important, uniting with the structure of the proscenium, is so formed as to represent a vaulted arch. This arch contains a ceiling light glazed with amber glass, and similar ceiling lights are introduced in the sections of ceiling over the upper tier. The flat surfaces are richly decorated in colour ornament. The band of colour forming the border to the large ceiling light over the upper tier is considered one of the most effective pieces of colouring in the building.

The main motif of decoration is centred in two arched openings on either side of the auditorium. These archways are draped with rich velvet hangings, terra-cotta in colour, forming a background respectively to two large pedestals, each supporting a tripod.

The proscenium curtains are said to be one of the largest pairs of curtains in the world. Their weight is 10 cwt., and 500 yds. of velvet alone were used in making the curtains and pelmet. It may serve as a further indication of the size of the building to mention that over two miles of carpet have been laid in the auditorium alone.

The working of the large stage, which is capable of holding several hundred people, was planned and equipped by Waring and Gillow, Ltd., who also carried out the rest of the decorations. With its flying screen and slung draperies the stage can be cleared to its fullest extent for spectacular performances in five seconds. The special gear necessary to attain this in its entirety has never before been installed in a cinematograph theatre.

The Shepherd's Bush Pavilion will be illustrated in the October issue of THE ARCHITECTURAL REVIEW.

### Bush House.

In a recent issue of "The Architects' Journal," the Editor, writing of Bush House, says: "With the scaffolding removed, the central block of Bush House at last stands revealed in all its ethereal whiteness. Not until the flanking wings are added will it be possible to judge the design properly, but if what we now see affords a fair standard of judgment, London is to have a group of buildings at its heart that would do honour to any city. Bush House has its critics; they make much, for example, of its non-axiality with Kingsway. A building that did not stimulate criticism would probably not be worth looking at at all. All we would say here is that Mr. Corbett, by raising in the heart of London a typical example of modern American architecture, has rendered English architects and architecture a notable service. He demonstrates convincingly the value of reticence, and the architectural effectiveness of plain, smooth surfaces. Professor Reilly put it very clearly, if rather picturesquely, when he said that Bush House has the appearance of being clean-shaven while many of its neighbours have grown whiskers. Bush House will have done excellent work if it does no more than stimulate a certain amount of activity with the razor."

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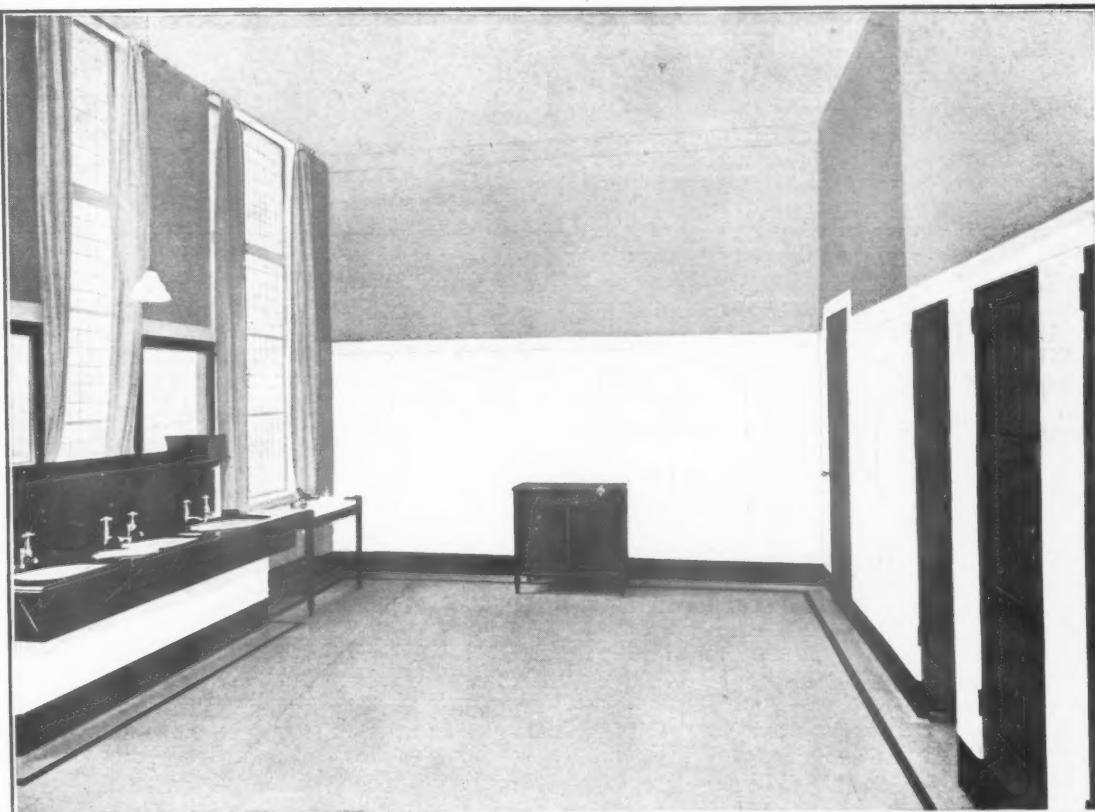


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## THE ARCHITECTURAL REVIEW.

### The R.I.B.A. Alfred Bossom Travelling Studentship.

The following conditions concerning the Alfred Bossom Travelling Studentship, which provides for the successful competitor's visit to the United States, have been approved by the Board of Architectural Education:—

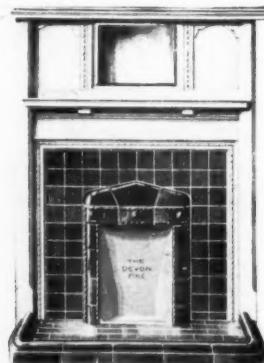
1. The Board of Architectural Education will appoint a special jury consisting of three architects (including, if possible, the President of the Royal Institute of British Architects), a builder, and a property owner, to control and conduct the competitions for the award of the silver medals, the gold medal, and the studentship. The builder serving on the jury will guide his colleagues on the estimates of cost, and the property owner on the estimates of revenue.
2. The competitions will be confined to those students of the "recognized" schools of architecture which enjoy exemption from the R.I.B.A. Final Examination who, after passing through the school courses, have attained the Associateship of the R.I.B.A.
3. On the recommendation of the Board of Architectural Education other schools of architecture, at present not "recognized" for final exemption, may be admitted to the competition, so that those of their students who have passed the R.I.B.A. qualifying examinations and have attained the Associateship of the R.I.B.A. may take part in the competition.
4. An additional competition will be arranged by the jury which will be open to Associates of the Royal Institute who have not passed through one of the "recognized" schools or one of the schools mentioned in paragraph 3. A silver medal will be awarded to the winner.
5. The jury will set a subject each year and send it to the schools. Each of the schools will appoint a local jury of similar composition to the jury mentioned above, to conduct the com-

petition and award the silver medal for the best design submitted by a graduate of the school. Each design will be accompanied by an approximate estimate of the cost of the building and the financial return from it. The silver medals awarded at the schools will be known as the "Alfred Bossom Silver Medals for Commercial Architecture." The silver medals will be handed to the successful competitors at the annual distribution of R.I.B.A. prizes and studentships.

6. The designs of each of the winners of the silver medals will be forwarded to London, where they will be judged by the jury.
7. The jury will award the "Alfred Bossom Gold Medal" and the "Alfred Bossom Travelling Studentship" to the author of the best design submitted to them. The gold medal will be handed to the successful competitor at the annual distribution of the R.I.B.A. prizes and studentships.
8. The holder of the studentship will be required within a period of not more than six months from the date of the award to journey to the United States of America and spend not less than six months there in the study of commercial architecture.
9. On arrival in the United States the student will report himself to the Architectural League of New York, which will, by means of a special committee appointed for the purpose, give him advice and guidance on the subject of his studies.
10. At the conclusion of his stay in the United States the holder of the studentship will be required to submit a detailed and illustrated report on a particular branch of the subject laid down by the jury. This report, when approved by the jury, will be printed, and copies will be sent to each of the competing schools of architecture and to each student who has taken part in the competition of the year.
11. The travelling student will be paid the sum of £250 to meet the cost of his journey to and from the United States and his stay of not less than six months in that country.

(Continued on p. xi.)

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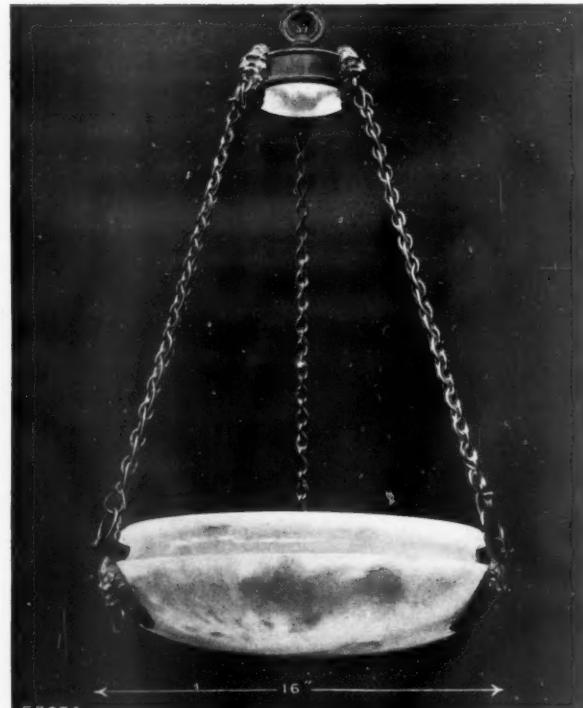
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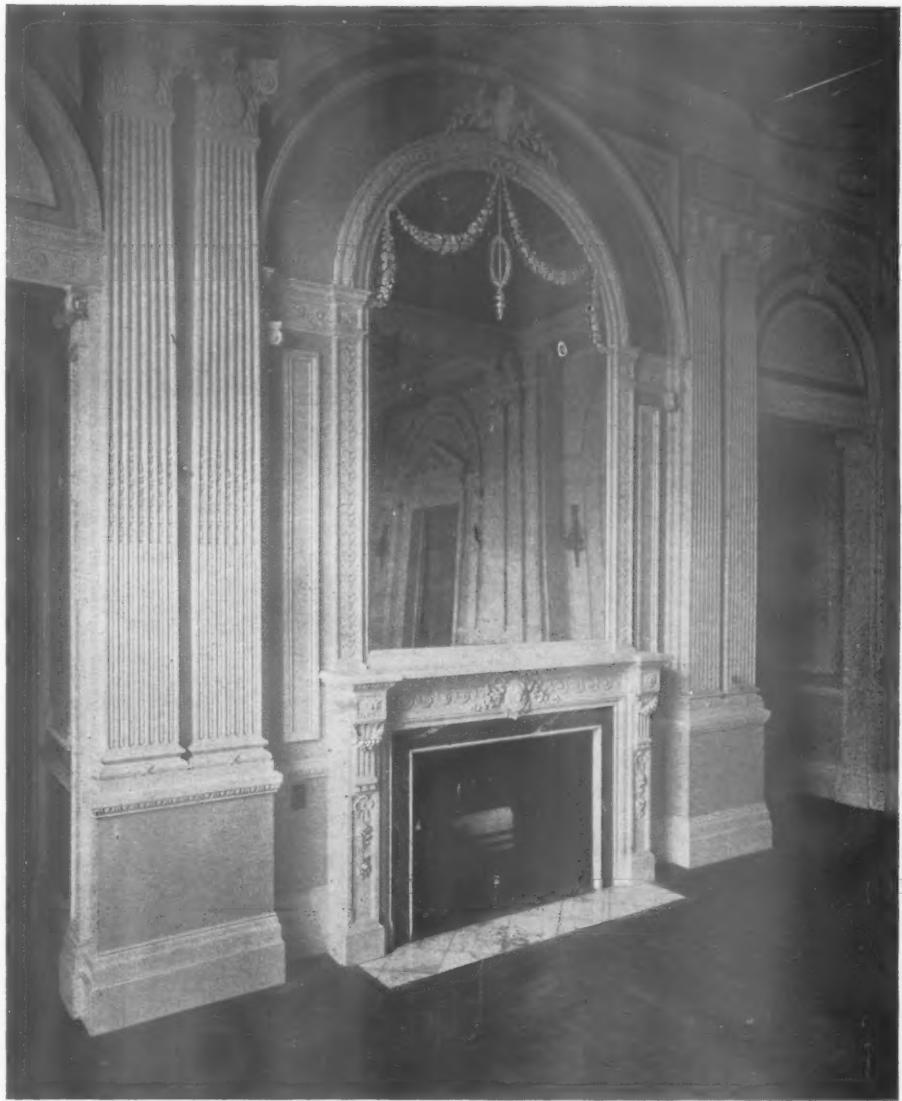
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## THE ARCHITECTURAL REVIEW.

12. The complete roll of silver medallists and gold medallists will be kept at the Royal Institute of British Architects, and copies of the reports will be preserved in the R.I.B.A. library.

13. Mr. Alfred Bossom has generously undertaken to provide funds to meet the cost of the scheme, including the provision of the medals and the payment of the travelling students, for a period of five years.

14. At the end of five years the Board of Architectural Education will submit a report to Mr. Bossom on the working of the scheme, and will discuss with him any modifications which may be found to be desirable with a view to placing it on a permanent basis.

15. Mr. Bossom will arrange for the design, casting, and supply of gold and silver medals.

### The Threat to London's Open Spaces.

A recent issue of "The Architects' Journal" contains the following note on London gardens: "What Mr. John Burns once described, in referring to the London squares and open spaces, as 'the enlightened self-interest of private ownership,' seems with the lapse of years to have done nothing more than provide private ownership with an opportunity of exploiting self-interest of another kind. We are thinking of the threat to Endsleigh Gardens, in the Euston Road, a picturesque garden area about two acres in extent. The danger of this ground being built upon was pointed out in a leading article, by Mr. Percy Lovell, in this Journal some months ago. Endsleigh Gardens is not the only open space threatened, for, according to Mr. Basil Holmes, Secretary of the Metropolitan Public Gardens Association, many of the four hundred odd other areas in London are in danger of being used as building sites, as soon as the rights of the adjacent lessees to use them as private gardens come to an end with the

expiry of the leases. Mr. Holmes suggests that these areas should be sterilized or rendered ineligible for building sites, like disused churchyards and burial grounds; fair compensation being paid to owners for placing such a lien upon their properties. This course, he says, would be much less expensive than buying them outright for conversion into public gardens. Whatever is done must be done quickly, or it may be too late. The London County Council must formulate some comprehensive scheme of preservation as quickly as possible, otherwise London will wake up one bitter morning to find that its lungs are gone."

## TRADE AND CRAFT.

### A New Booklet on Expanded Steel.

A new book has recently been published by the Expanded Metal Company describing and illustrating the company's chief products and their general application. The book certainly displays the great variety of buildings and structures for which these products are usable. They include bridges, cinemas, houses, culverts, docks, racecourse and football grandstands, water towers, public buildings, seaside schemes, factories, and boats.

"Expamet" expanded steel, the most famous of this company's products, is manufactured from blank mild steel sheets and plates; it is machine-made, of meshwork formation, and has no joins, no welds, and no loose or separate strands or attachments: the junctions between the meshes remain uncut, and all the strands or members in a sheet are connected rigidly and have continuous fibres—important features peculiar to Expanded Metal. It is maintained that the finished product is itself evidence that the material from which it is made is free from flaws and defects; otherwise, in the expanding, any fault in the blank would cause fracture of the strands: the process of manufacture is, therefore, a thorough test of the quality of the steel.

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## THE ARCHITECTURAL REVIEW.

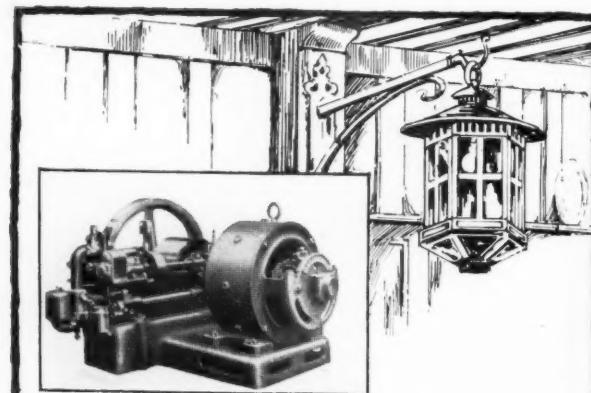
### The Floodlighting of Large Hoardings.



A LARGE HOARDING FACING WATERLOO BRIDGE.  
Floodlighted by Night.

In a recent issue we gave particulars of a hoarding at Chiswick illuminated by G.E.C. floodlights mounted on brackets projecting from the top of the hoarding. This method is employed where the hoarding is of small or medium dimensions and its location renders the use of bracket mounting necessary; but the scope of such an arrangement is naturally limited. When large hoardings lying well back from the road or otherwise conveniently situated are to be lighted, it is possible to mount direct type floodlight projectors some distance in front. Very considerable economy in current consumption is thus effected and an extremely even illumination can be obtained. An example of this method of floodlighting is the hoarding in Wellington Street, facing Waterloo Bridge, a photograph of which we reproduce herewith. The hoarding is 40 ft. square, and is illuminated by a battery of five G.E.C. floodlights, type I.E.2/93, three being equipped with 500 watt Osram gasfilled lamps, and the remaining two with 300 watt lamps. The current consumption, therefore, is approximately 1.3 watts per square foot. The uniformity of the illumination is well shown in the illustration, which is reproduced from an untouched night photograph, while the intensity is all that could be desired. As further testimony to both the efficiency of the installation and the skill of the photographer it may be mentioned that the background of the "John Bull" panel at the top is painted in yellow—a notoriously difficult colour to photograph.

The G.E.C. floodlight projector used has a substantial copper housing, lined inside with high-grade mirror glass. It is particularly suitable for floodlighting installations where a horizontal beam can be used, and the figures quoted above show that it will give excellent results for a very moderate expenditure of energy. We understand that further information regarding the use of floodlighting for the illumination of either hoardings or the exterior of buildings can be obtained from the Illuminating Engineering Dept. of the G.E.C., Magnet House, Kingsway, W.C.2.



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## THE ARCHITECTURAL REVIEW.

### Ozonair on the Central London Railway.

The Central London Railway, the second of the underground system of tube railways to be constructed in London, was the forerunner of the modern type of tube railways, and was opened for traffic on 30 July, 1900. The total length of the line from Liverpool Street to Ealing is now about eleven miles. Of this some seven miles is run in two separate tunnels, having an aggregate length of about thirteen miles.

The "up" and "down" lines are in practically separate tunnels, each 11 ft. 8 in. in diameter, pierced in the London clay and formed of segments of cast iron bolted together. The tunnels follow the line of the Uxbridge Road, Bayswater Road, Oxford Street, Holborn, and Cheapside, and are at a depth below the street surface varying from 60 ft. to 100 ft., with fourteen underground stations.

During the early years of the working of the line no special means of mechanical ventilation was in use, the travel of the trains in the tunnels being relied on to effect the necessary change of atmosphere.

In view, however, of the increasing traffic, and particularly in anticipation of the very considerable augmentation which would follow upon the opening of the extensions to Liverpool Street and Ealing respectively, the progressive chairman and directors of the railway decided to install a more positive system of ventilation. They adopted an elaborate equipment to provide a continual influx during the whole of the day of a large quantity of fresh air treated with ozone to purify and improve its quality. This system of ventilation, designed and constructed by Messrs. Ozonair, Ltd., in conjunction with Mr. E. P. Grove, the then chief engineer of the Central London Railway, was as a result installed.

The system consists briefly in drawing the air supply from as clean and pure a source as possible, and removing the smuts and other solid floating matter by means of special filtering screens. During this operation practically the whole of the sulphurous acid and other deleterious gases, met with in all large cities, are absorbed.

The cleaned air is then passed into a mixing chamber, where it is purified and partially sterilized by means of ozone. It is

also enriched by the addition of a minute quantity of pure ozone, which gives it that beautifully refreshing character which the air at the seaside and on mountain tops is known to possess. From the chamber it is distributed by means of ducts, etc., to the various parts of the building, or railway station, etc., as the case may be.

The space taken up is comparatively small, and the expense of upkeep is so trifling as to be almost negligible, whilst the amount of wear or depreciation is infinitesimal.

On the Central London Railway the equipment consists of a separate and independent plant at each station; with the exception of the terminal underground stations at Shepherd's Bush, which is near the open end of the tunnel, and Liverpool Street.

An interesting booklet has just been issued by Ozonair, Ltd., dealing with this subject.

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## THE ARCHITECTURAL REVIEW.

### Some Brighton Churches.

**Some Brighton Churches.** By H. HAMILTON MAUGHAN. London: Faith Press, Limited. Price 3s. 6d.

For a brief descriptive account of some of the principal churches in Brighton this is an admirable book. As the author points out in his preface, no attempt has been made to write an architectural treatise; technical details are not used to any great extent, the author having confined his observations to a brief history of each church, its traditions and associations, and a description of its architectural features. For this reason it is a book which not only appeals to those interested in ecclesiastical architecture, but to anyone who likes to know the story of the Church's growth in any town or city.

As it has not been possible to deal with all of Brighton's numerous churches, the author has selected, besides the old and new parish churches, those connected with the Rev. A. D. Wagner, whose somewhat advanced ideas—advanced for the days he lived in—caused not a little stir in Brighton at the time, and made things unpleasant for himself and his followers. He persevered, however, and to-day Brighton is indebted to him for quite a number of her churches. Thus those described include St. Nicholas's and St. Peter's (the old and new parish churches), St. Paul's, St. Mary Magdalene's, the Church of the Annunciation, St. Bartholomew's, St. Martin's, St. Michael's, and St. Mary's, Buxted, which latter churches are all connected with the name of Mr. Wagner. A chapter is also devoted to the Community of the Blessed Virgin Mary, an institution founded by him.

It is remarkable how rapidly Brighton has grown. Made fashionable by George IV, the small town of Brighthelmstone, as it then was, in 1761 had two thousand inhabitants; a hundred years later that number had risen to nearly eighty thousand. The Church at Brighton was at first unable to keep up with this rapid change, and it is a great achievement that under the influence of the Tractarian Movement in the middle of the nineteenth century Brighton was able to make up for lost time, so that to-day it has a full complement of churches.

Mr. Maughan is evidently an enthusiast on church architecture, and has a keen appreciation of its beauties. He deals with the subject frankly, and in describing the good points of each church he does not pass over its failings if it has any. Altogether he has written a highly creditable work and one which should prove an excellent guide to those who wish to acquaint themselves with the churches described.

### The Gas Industry.

During the latter half of last month the National Gas Exhibition, which has been held at Birmingham, has brought into prominence the much-discussed subject of how to combat the smoke trouble in the large towns. The purpose of the exhibition is, of course, to bring to the notice of the public the remedy for this by using gas instead of coal fires. The subject is a most important one from the point of view of health, and one which will have to be attended to some day.

"The Manchester Guardian"—Manchester being one of the towns most affected—has issued a series of three large supplements dealing with the Gas Industry. Prominent men of the various professions have contributed articles pointing out the dangers of smoke. In the second number an article by Professor C. H. Reilly condemns coal-smoke from the architect's point of view. It is obvious, of course, the bad effect smoke has on buildings, and how quickly a new building in a large manufacturing town will lose the original colour of its exterior. Not always is this bad, however, as Professor Reilly points out in relating the story of a friend of his who, one day visiting his bank at Leeds, instead of finding the usual big, gloomy, smoke-begrimed building, was astonished to see a newly-cleaned white building in glazed terra-cotta, much to the discomfort of his artistic sense.

Still, though in a case like this smoke may serve a useful purpose, it can hardly be used as an argument when the question of health is concerned.

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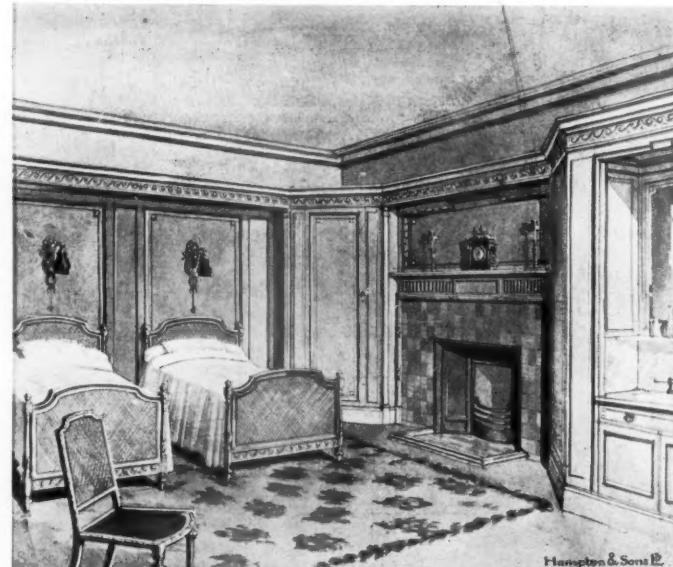
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## THE ARCHITECTURAL REVIEW.

### The James Smith Bequest to Liverpool.

Liverpool, despite her comparatively short importance as a city, has a lively art history—a trag-comedy of art effort versus the civic mind.

In the middle-nineteenth century South Lancashire was the home of some of the finest private collections in the country. Few of these have found a permanent home in the Liverpool civic treasury, though the art gallery was itself a gift. Perhaps the management of civic art did not inspire the confidence which probably led to the many fine bequests which Manchester, for instance, has received.

From the days when the men of the Liverpool school came into violent contact with their fellow citizens on the subject of pre-Raphaelitism, Liverpool artists have been less loved by their city than the "people's painter" from outside, although there have been exceptional times, and some good work has then been purchased, either from natives or outside men of the greater sort. The debatable "Roscoe Collection" and the loaned "Cunliffe Collection" are main features of the present gallery, and to these is now added the James Smith bequest, consisting of three main features—a series of studies by G. F. Watts for his pictures in the Tate and other galleries, together with some easel pictures, several bronze and marble studies by Rodin, some delightful tiny pre-Raphaelite studies by Windus, some Monticellis, and a mass of water-colours by the late D. A. Williamson.

Williamson was one of the Liverpool school, most of whom left Liverpool. He found a refuge in the Lake District, where his life approximated to that of Wordsworth's "violet by a mossy stone." Mr. James Smith, however, a man who understood art, and was no dealer's collector of the accustomed type, followed him, and with love and determination as inspiration, became possessed of the greater part of the recluse's work.

If not a genius of the first water, Williamson was a true artist—a minor, if not a major, prophet. He was very much influenced—Turner particularly seems to have been his master—and his work under the Turner influence is better than that in which his reflection is from the English water-colourists. It is this obvious

inclination towards a mirror mind which makes one hesitate to call him a master mind. Some of his work, too, has a lack of determination—a groping feeling; but at the best it is dignified and visionary, as of one who has heard the stars sing.

The finest example of Watts is the study for "Hope," the most interesting Rodin the study for "Eve." There is not a puerile or mean exhibit in the Smith collection, though opinions may differ as to the merits of some of the works if viewed from a high artistic standpoint, and it were well for Liverpool if nothing in the gallery were on a lower plane. The gift of these works raises again the plea for a larger gallery; in the case of the more modern rooms there seems to be too much gallery already, and much too much painting. Quantity in art is not the only aim, though it would seem to be the sole desire of Liverpool. Elimination, followed by an entirely new and more enlightened system of acquisition and hanging, should precede any effort for more room. If no work were allowed of the popular type beloved of the ignoramus, there would be space for everything worth having which Liverpool has so far acquired, and also space to spare for the great old or modern painters who are unrepresented and should, slowly and carefully, be bought.

J. WALKER STEPHENS.

### The Virgin of the Rocks.

The enquiry at the Louvre into the authenticity of "La Belle Ferronne," whose American possessor claims it as an original Leonardo da Vinci, has given rise to a statement by Adolfo Venturi, Director-General of the Italian Art Galleries, who throws doubt on the genuineness of a picture by the same artist in the National Gallery. This picture is entitled "The Virgin of the Rocks," and hangs in Room V of the Gallery.

Sir Charles Holmes, Director of the National Gallery—who also took part in the Paris investigation—on his recent return to London, stated that this was not the first time that Professor Venturi had expressed a doubt as to the origin of "The Virgin of the Rocks." A contemporary document relating to the

(Continued on p. xlvi.)

## SHEPHERD'S BUSH PAVILION

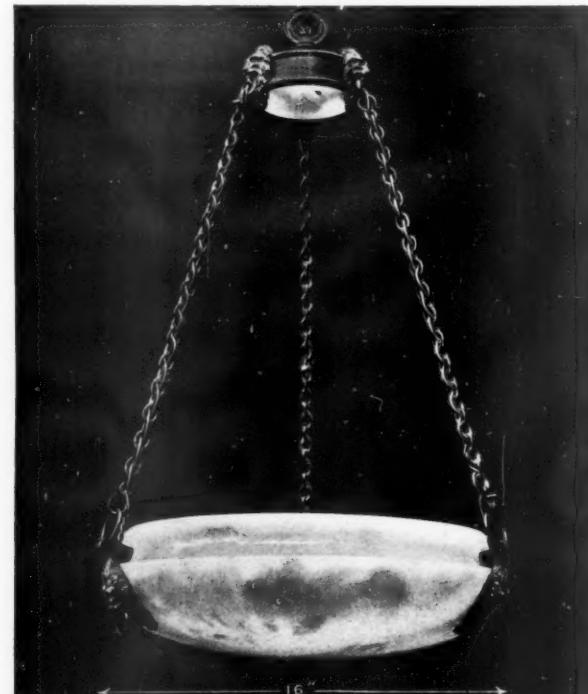
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## THE ARCHITECTURAL REVIEW.

picture, which was recently published, showed, however, that the picture was undoubtedly by da Vinci, although other parts of the altar-piece of which it was originally a section were admittedly by assistants.

The scene of the picture seems to be a cave, for there are rocks in the background, and glimpses of sky and water and other rocks in the distance. The Virgin, clad in a dark blue mantle, her hair falling round her neck, is kneeling in the centre, and, with her right hand laid affectionately on the shoulder of the infant Saint John, is presenting him to the infant Christ, who, seated on the floor, and attended by an angel, has his fingers uplifted in the sign of benediction. All the figures are nearly life-size.

Until some period between 1751 and 1787, the painting was in the Chapel of the Conception, Church of St. Francesco, Milan. On each side of it were two panels containing an angel playing a musical instrument. In or about 1777 the picture is said to have been brought to England by a dealer named Gavin Hamilton, and sold to Lord Lansdowne. At a much later period it passed by exchange from the Lansdowne collection to Lord Suffolk's collection at Charlton Park, Wilts. It was purchased in 1880 from Lord Suffolk for £9,000.

A peculiarity of the picture is that the nimbus over the head of the Virgin, and the reed cross which rests on the shoulder of St. John, are ill-drawn and clumsy. These are known to be additions of a comparatively late period, probably of the seventeenth century.

### The Scutari Memorial.

The memorial stone set up in the Crimean cemetery in honour of those who gave their lives for their country in these parts during the Great War was unveiled recently by Mr. Henderson, the British Acting High Commissioner, and was dedicated by Lieut.-Colonel the Rev. L. A. Hughes, the Senior Chaplain. Lieut.-General Sir Charles Harington, the Allied Commander-in-Chief, and Admiral Sir Osmond Brock, in command of the

Mediterranean Fleet, were present, as well as detachments from the Navy and the remaining military forces, the Allied commanders and troops, and a considerable number of members of the British colony.

The memorial is of a simple design, by Sir John Burnett, and has its counterparts in the cemeteries of Gallipoli.

The ceremony was at once simple and most impressive. There was no address, but the choice of the hymns and the prayers was so appropriate that the significance and solemnity of this last ceremony on the Asiatic shore was not lost on any member of the congregation that stood round those ranks of white crosses gleaming brightly in the hot sunshine.

### Excavations at Kish.

Work on the site of the ancient Kish, near Babylon, has been begun again by the H. Weld-Blundell (for the University of Oxford) and the Field Museum Expedition.

The Director of the Expedition, Dr. S. Langdon, Professor of Assyriology in the University of Oxford, will be present at the excavations during a good part of the coming season with the field director, Mr. Mackay. Colonel W. H. Lane, formerly with the troops in Mesopotamia, and author of a recently published work on Babylonian topography, "Babylonian Problems," was sent out recently as a new assistant to the field staff.

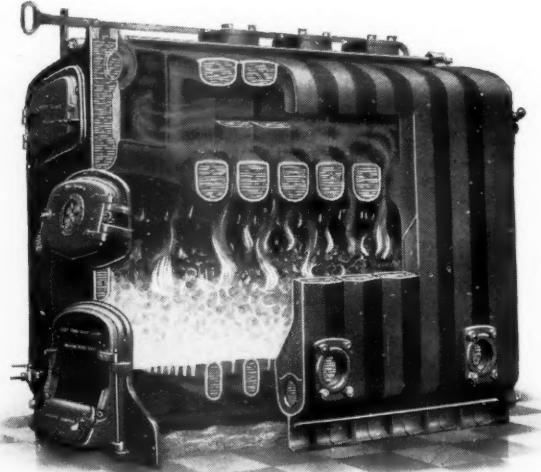
Work has already been begun at Oheimer, the temple site, and the expedition is now clearing the building at the south-eastern corner of the stage tower, where it came at the close of last season upon what are thought to be the temple archives. The work during the coming season will be that of clearing the great temple area and of attacking the older mound, Ingharra, two miles east of Oheimer, which represents another section of the great city. In ancient times, from 5000-2500 B.C., Kish consisted of two cities, with the old course of the Euphrates between them.

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## THE ARCHITECTURAL REVIEW.

### Recent Acquisitions by the Victoria and Albert Museum.

Besides the twenty-eight cartoons by Mr. Eric Gill of his fourteen stone panels of the Stations of the Cross in Westminster Cathedral, which, as announced in THE ARCHITECTURAL REVIEW, the Victoria and Albert Museum recently acquired, is a water-colour drawing by Mr. Gill of a north transept and nave buttresses of Chartres Cathedral. In the adjoining rooms are other acquisitions. Among these are a series of full-size copies, made for the Royal Commission on Historical Monuments by Mr. Sydney Eden, of stained-glass windows in Essex. A group of artists' sketch-books containing examples of books by De Wint and Alfred Rich, and, notably, a set of twenty-three volumes, dating from 1763 to 1812, by Joseph Farington, R.A., which are of special interest in connexion with the publication of his Diary in "The Morning Post." The late Claude Shepperson, A.R.A., is represented by several original drawings and lithographs. Among various examples of book-illustrations are original drawings by Charles Green, Hugh Thomson, Muirhead Bone, Russell Flint, and T. Austen Brown. There is a large group of colour-prints, etchings, and woodcuts, among the artists represented being Steinlen, Hervier, Theodore Roussel, Augustus John, J. McBey, E. Lumsden, W. P. Robins, Francis Dodd, John and Paul Nash, J. J. Murphy, Hall Thorpe, and Y. Urushibara.

Among additions to the exhibition dealing with Theatre Art in Room 70 are nine of the original designs by William Nicholson for the costumes in "Polly," and a series of costume, notes, and caricature studies, by A. E. Chalon, R.A., of actors, actresses, and singers appearing in various plays and operas from 1815 to 1833.

### Rambles in Old London.

The Homeland Association, Ltd., London, are issuing a series of booklets entitled "Lunch-time Rambles in Old London." They are designed in particular for the young people of London,

and to encourage an interest in the literary and historical associations of the city. They are an excellent institution and it is to be hoped will have a large circulation. Briefly each booklet describes the historical associations and places of interest within its particular range. The first of the series, entitled "Round Fleet Street," as can be imagined, has plenty of matter worthy of note. The second booklet is entitled "Over the Water: A Ramble in Lambeth," and the third is called "In and Out of Smithfield."

Each booklet contains a plan of the area dealt with and some delightful drawings by Mr. Gordon Home. Further rambles are in preparation.

## TRADE AND CRAFT.

### The Shepherd's Bush Pavilion.

The following were the contractors and sub-contractors for the Shepherd's Bush Pavilion, designed by Frank T. Verity, A.R.I.B.A.: Messrs. F. Bradford & Co. (reinforced concrete steppings to pier); Clark and Fenn (all plaster work, including decorated fibrous-plaster work); G. C. Cuthbert (copperlite glazing); W. H. Collier & Co. (special bricks and arch tiles); J. Compton, Ltd. (organ); C. W. Courtenay & Co. (stonework); Archibald D. Dawnay and Son (steelwork); Express Lift Co. (lifts); J. W. Gray and Son (lightning conductor); Haywards, Ltd. (casements); Helliwell & Co. (casements); J. A. King & Co. (pavement lights); London Asphalt Co. (asphalt); Malcolm MacLeod & Co., Ltd. (concrete steps throughout building); M. and R. Moore (marble work); F. H. Pride (electric light fittings and bronze standards); Geo. Pixton & Co. (theatre chairs); Reading Boiler Setting Co. (boiler setting); Sinclair & Co. (fire hydrants); Stephens and Carter (flagstaffs); Sturtevant Engineering Co. (vacuum cleaning installation); Synchronome Co., Ltd. (electric clocks); Waring and Gillow (painting, decoration,

(Continued on p. lii.)

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## THE ARCHITECTURAL REVIEW.

carpets, and curtain); Young, Austen and Young (heating and ventilation); Robert Youngs Construction Co. (joinery); and Mr. Basil Davis, who was responsible for the design of the electrical installation.

The ornamental grille and electric torches on either side of the main auditorium, which formed an attractive feature in the decorative scheme, were executed by Light Steelwork, Ltd., 178 York Road, King's Cross. The same firm were also responsible for the front entrance door grilles, the upper rails, iron stairs, and lights in this building.

The complete fire protection of the above premises has been undertaken by Messrs. Sinclair & Co., of 8-9 Clerkenwell Green, London, E.C.1, who are specialists in this class of work. Two fire hydrants are provided, each equipped with 150 ft. of fire hose. Numerous chemical fire extinguishers and fire buckets are distributed throughout the building, all of which are finished in a special colour to harmonize with the general scheme of decorations. Fireproof blankets, etc., are provided for the dressing-rooms and operating chamber. In addition Messrs. Sinclair & Co. have installed a drencher installation over the screen and stage which is operated instantaneously by means of quick-opening valves controlled by special pull handles and weights at the side of the stage and also in the orchestra below. All the appliances for fire protection are of the very latest pattern, and made and fitted in accordance with the requirements of the London County Council.

### Shop Window Illumination.

No branch of illuminating engineering has made greater strides during the past few years than that of shop-window illumination. Both as regards the planning of installations and the design of suitable fittings, very considerable progress has been made, and the lighting in the windows of practically every large store and of an increasing number of smaller shops is of a very high order of excellence and bears eloquent testimony not only to the skill of the illuminating expert, but also to the enterprise of the shop-keepers themselves. It is scarcely necessary to

emphasize the importance of the shop window as a publicity medium, for it is due entirely to the recognition of this fact that as much care and skill are expended upon window lighting as is devoted to the illumination of a theatre or a picture gallery.

Modern practice is, in almost every instance, to instal a row of lighting units on the ceiling of the window, close to the glass, the lamps being equipped with specially-designed reflectors, and the whole concealed by a valance or pelmet.

Of the various types of reflector produced for this purpose, the most popular are the individual units, each arranged to accommodate one lamp. The "Gecoray" reflectors recently introduced by the General Electric Co., Ltd., come under this category. They represent the latest development in window lighting equipment, and when equipped with the specified sizes of Osram gas-filled lamps, for which they are specially designed, they form units of the highest possible efficiency.

The reflectors themselves are of best quality crystal glass, with scientifically designed contours to give a correct distribution of the light, and they are fluted to aid diffusion. The reflecting surface is double plated with pure silver, backed with a heavy deposit of pure copper electroplated on by a special process which assures the permanency of the silver. The reflectors are green enamel on the outside, and stoved at 200°F., which gives a permanent finish. "Gecoray" reflectors are guaranteed not to tarnish, check, or peel if the reflectors are used with the lamps specified and care is taken that the lamp does not touch the reflector.

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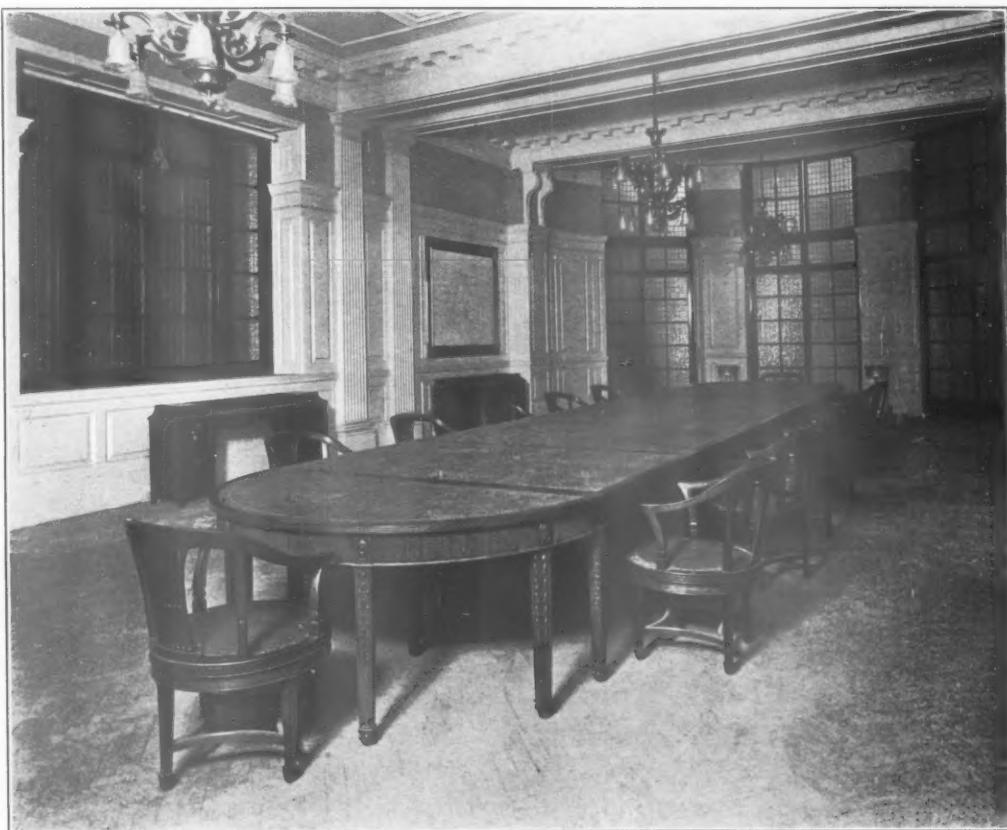
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## THE ARCHITECTURAL REVIEW.

### Instruction by Exhibition.

Decoration is essentially a craft in which the ablest craftsmen will differ as to method, and it is also a craft in which, while the main tools used are, in essence, those in use generations ago, the materials to be applied have changed rapidly under the influence of the paint chemist, the wallpaper designer, and the inventor.

Thus there is always something new in decoration, as regards both design and method, and the craftsman who would keep up to date must make the most of every means of informing himself of developments.

One of the objects of the Decorators' Exhibition to be opened at the Holland Park Hall on 17th October, is to show both the craft and the public the latest developments in the various departments of the craft.

Incidentally, there is no more interesting development than that in the method of educating the young decorator, and of this there will be much evidence at the exhibition.

One of the most interesting features about the exhibition will be a display of competition work by apprentices, journeymen, and employers.

The painting trade has an education scheme of its own which is perhaps unique. The first interesting point about it is that it is a joint affair of employers and workmen, conducted by an Education Committee, on which there are representatives of master decorators, the operatives, instructors, art masters, and the Ministry of Education. This committee has its own secretary and clerical staff, and it gets through a surprising amount of work, all aimed at the raising of the standard of skill of the operative painter and his employer. One of the main activities of the committee is the organization of the annual competitions, which are mainly for apprentices, but include a few classes for journeymen and employers as well.

The competitions range over a very comprehensive list of subjects, from rubbing down woodwork to the preparation of schemes of decoration and water-colour.

There are several thousands of entries, coming from all parts of the country. Not all the work sent in, however, will be seen

at the Holland Park Hall, for its volume is such that a system of elimination by local committees has perforce been adopted, and only the best work gets into the hands of the National selectors, who again submit the work to a final weeding out.

It is encouraging, at a time when relations between employers and workers are too often strained, to hear of a trade in which the two groups are collaborating closely, with the sole object of raising the quality of the wares they offer to the public, the wares being, in this instance, technical and artistic skill.

### The Smoke Curse.

An article by the medical officer of Health for Coventry (Dr. E. H. Snell) on the subject of the bad effects of smoke in towns has recently been issued in connection with the National Gas Exhibition, and is not without interest. In it he says: Smoke affects public health in three ways. First, it means the presence of irritating particles in the air we breathe, and therefore a needless increase in respiratory and kindred diseases. Secondly, smoke destroys vegetation with far from negligible effects upon our food supplies. Thirdly, smoke shuts out from our city streets that pure undiluted sunlight which is at once the best mental tonic and the best antiseptic in the world.

It would be useless to point to the ravages of smoke unless there were means for its prevention. But there are means, and means, moreover, of which the economist as well as the doctor can prove. There is no need to burn raw coal at all save in exceptional circumstances. Science has given us clean, smokeless fuels, capable of replacing coal in every private house and almost every factory.

Most of the smoke of towns arises from private dwellings. The old-fashioned kitchen range is here the greatest sinner; its use is of a three-fold nature: (a) cooking, (b) for heating water, generally by means of a boiler at its back, and (c) for heating the kitchen. Purpose (a) can equally well be served by a gas cooker; this gives no smoke, and need only be in use when required; it could equally be served by an electric cooker, but unfortunately electricity for this purpose is not yet supplied at an economic price. Purpose (b)

(Continued on p. 1vi.)

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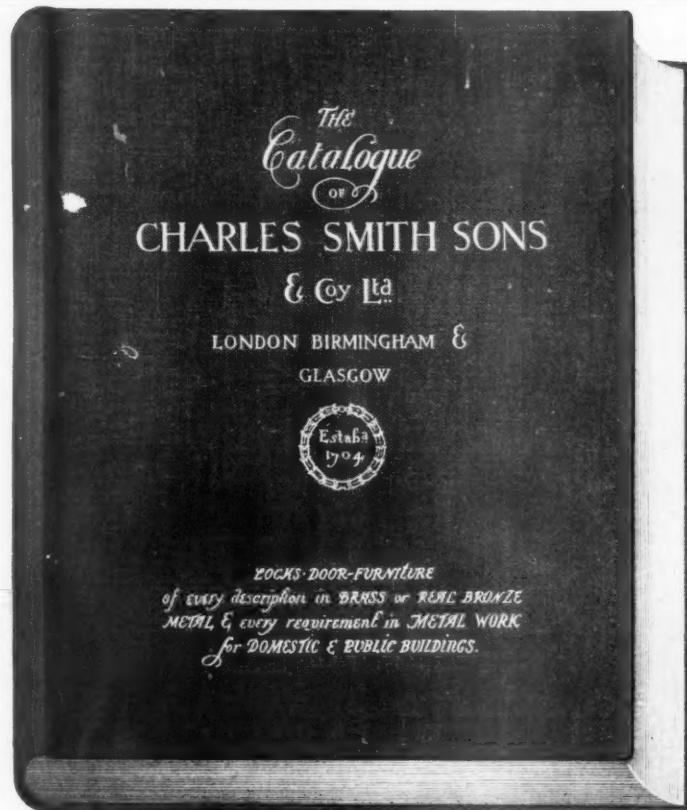
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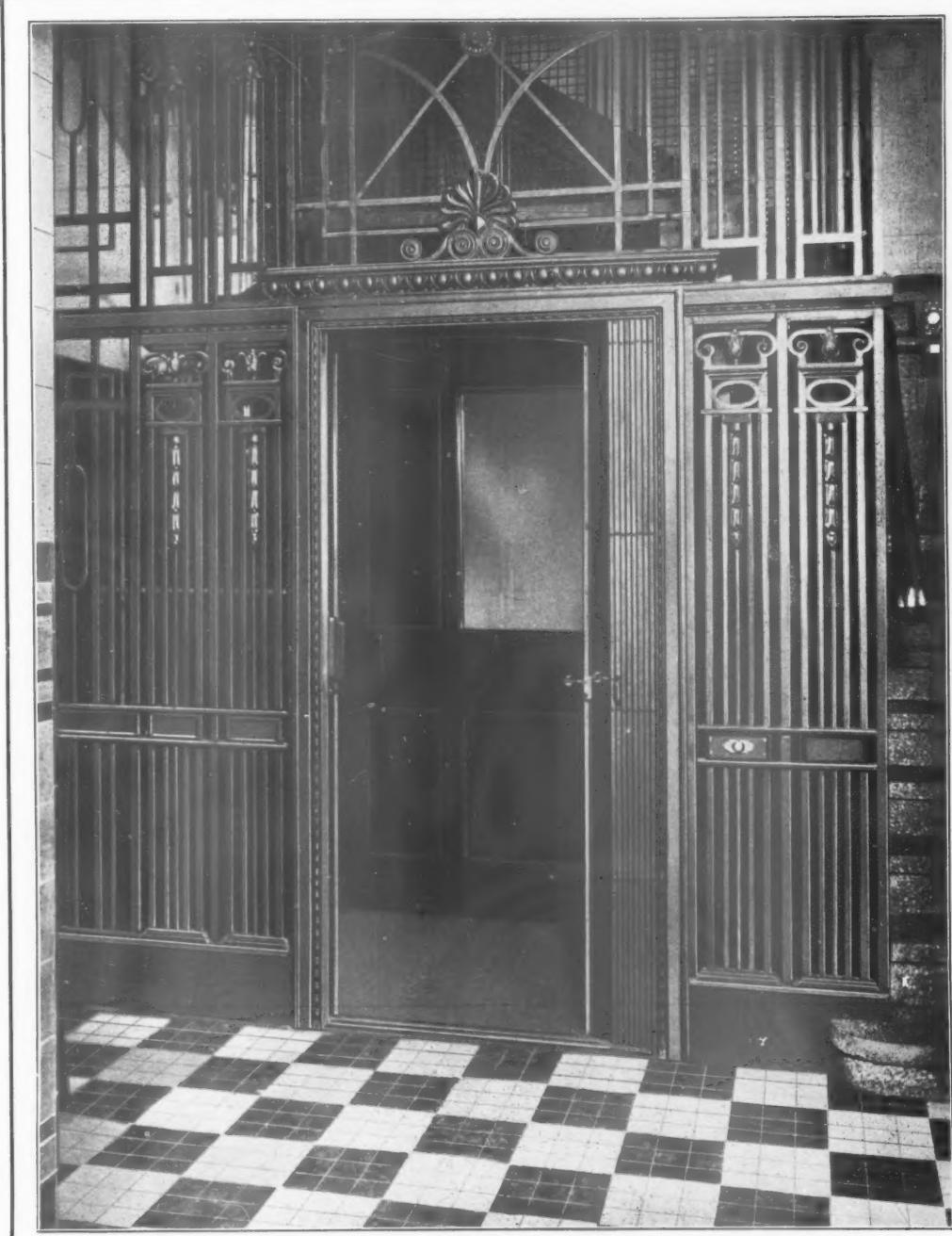
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## THE ARCHITECTURAL REVIEW.

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besides being a non-conductor of sound and to a large degree a non-conductor of heat, and therefore highly suited for walls between semi-detached houses.

In the booklet issued by William White, Great Western Works, Abergavenny, describing this composition, its various qualities and methods of use are explained. Photographs and diagrams accompany the matter.

### Sanitation for the Modern House.

Messrs. A. Emanuel and Sons, Ltd., of 7-13 George Street, Manchester Square, W.1, have issued an abridged catalogue of sanitary specialities for modern houses, modelled on the latest lines of perfect sanitation. Useful details are included in connection with the articles illustrated, in order to assist architects in making a selection with the minimum of trouble, and the firm extend a cordial invitation to the profession to visit their extensive showrooms in George Street, where further designs of sanitary fittings and other exhibits of their specialities for equipment in gas, electric, and sanitary engineering are displayed, covering a wide range in design and value. Messrs. A. Emanuel and Sons welcome requests from architects for copies of this and their other publications, dealing with architectural metal work, etc.

### New Electrical Showrooms.

Owing to the expiration of Messrs. Francis Polden & Co., Ltd.'s lease at 17 Wells Street, W., more extensive premises adjoining the company's head offices, 56 Cannon Street, London, E.C., have been obtained, and a showroom for the display of electrical fittings, domestic appliances and accessories has been opened. From time to time the company are arranging for special demonstrations to be given to show the many advantages of a particular piece of electrical apparatus, but a technical staff is always available to explain to callers any appliance displayed.



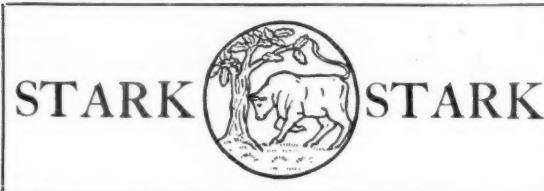
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## THE ARCHITECTURAL REVIEW.

### Recent Excavations.

The lectures on "Recent Excavations," given during the summer by Miss Claire Gaudet, will be repeated this winter on Thursdays at the British Museum (by kind permission of the trustees). The subject, as before, will begin with the earliest known civilization as shown by the discoveries made within the last few years in Mesopotamia, and will include the excavations at Ur, and this year's work at Kish, now known to have been the capital of the first Empire in the world's history, said to date from about 5,000 B.C. The evolution of architecture from these early times until the Roman and Early Christian periods, showing the classical influence on all subsequent art up to the present day, will form the basis of the lectures, including whenever possible the arts and crafts of the people. Further particulars may be obtained from the Hon. Secretary, 120 Cheyne Walk, Chelsea.

### Goodwill in Industry.

The following are extracts from a speech given at the Twelfth Conference of the British Commercial Gas Association by the Rt. Hon. J. R. Clynes, M.P. The speech has been published by that Association and deserves wide circulation. Mr. Clynes said:—

I can see that amongst other conditions of success for the industry at least three must find a prominent place. First, there is the level of general national prosperity outside; secondly, there is the degree of efficiency and the quantity of the output from the joint energies of those concerned in the industry, and thirdly there is the maintenance of peace in the industry and the spread of goodwill in its working. I do not think I am putting the claim too high when I say that in recent years a relationship between employer and employed in the gas industry has been developed which is as good as any to be found in the principal industries of Britain. The leaders of the men, I would claim, are not unknown for their cultivation of conciliatory and reasoning methods to adjust differences which inevitably arise. In the earlier years of our work, settlements had to be made separately in each town and in each city, but gradually there grew up the recognition of area standards and the fixing of particular rates according

to the size of the works and the character and capacity of the plant that was employed. These methods have called into being a National Joint Industrial Council. On the employers' side of this Council there are included the representatives of Corporation Gas Committees and privately owned gas works; on the men's side the representatives are drawn from the Unions which have gas workers in their membership. The Council operates through eleven regional councils which cover well-defined areas in all parts of Great Britain, and those councils have the fate of the service conditions of 100,000 gas workers in their keeping, and on the whole I claim for them that they have improved the spirit of co-operation amongst employers and employed. But the continual use of this new method will, in my judgment, require both sides to explore the question of whether remuneration should always be fixed in relation to some assumed standard of the cost of living, or be fixed on a basis which would raise that standard and pay due regard to the value of the labour performed. The machinery for negotiation and discussion is of the right kind, and if it is rightly used it can go far to raise the present level of prosperity in every phase of gas production. The Whitley Councils were conceived in the right spirit, but it is unfortunate that most of their work has had to be done under abnormal conditions during the war, and since the end of the war. An industry like that of gas production is subject to seasonal changes and to new methods of production, because of development and inventions which introduce improvements. These conditions greatly increase the reason for the management and the men working together for mutual advantage. If, however, on the part of the men, there is ever an inclination to shirk, there is now no room for it, and if ever on the part of the management there is a tendency to oppress, they will be restrained by the fact that oppression is certain to be resisted. On the whole, the gas industry has been less subject to stoppages of work and disputes than some other occupations, and the better use of the Whitley Councils might well increase this good fortune. Convictions and principles in relation to a social order or to the basis on which industry generally ought to be conducted need not be forfeited by either side in the endeavour of both sides to make the best, for the time being, of conditions as we now have them. Co-operation for

(Continued on p. xlvi.)



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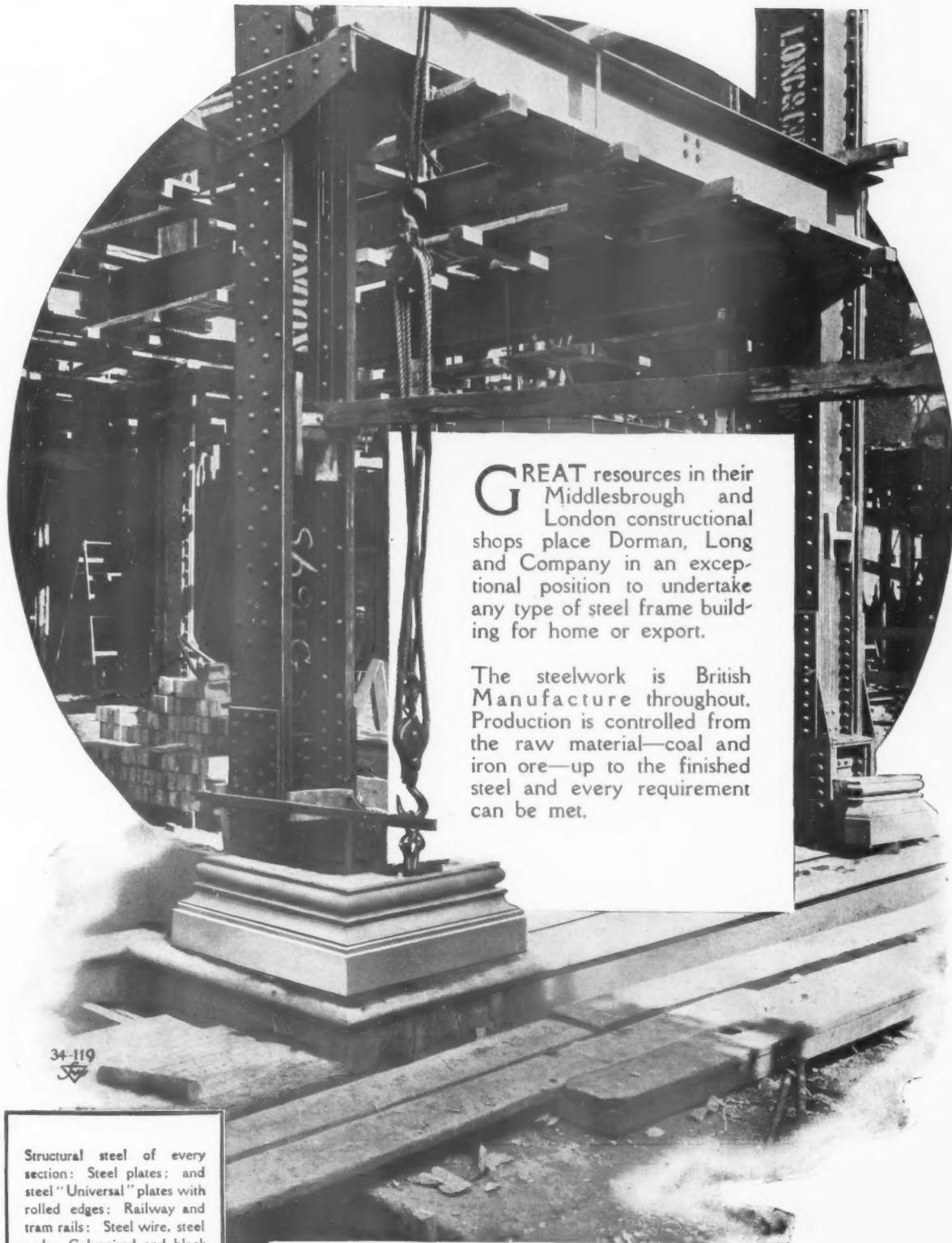
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## THE ARCHITECTURAL REVIEW.

immediate good results is nothing more than the application and practice of that quality of commonsense of which, in private life, everyone claims to possess a share. The employers in gas manufacture can be certain of a greater degree of co-operation if they are willing to pay the price for it in affording to their men the best conditions which the industry will allow; but the best can be assured only in exchange for the best effort of the workmen themselves who may be employed.

I would ask you whether the accepted attitude respecting the pay of workmen is after all the right one, and to listen to a criticism, not the weaker because it may be frank; for, indeed, the truest friendship may often be found in the fullest frankness. We had better speak our minds, especially so far as we know the minds of the workmen to be. The rule with many employers and many departments of State in the years preceding the war was that of never agreeing to improve wages or rates except according to a very questionable standard, and the standard was embodied in the question of what was the least which the working man could live upon; what remuneration was sufficient to enable the man to meet the ordinary simple needs of life from day to day. Employers did not ask themselves how much more the trade or business could afford to give; they usually asked, as I say, what was the least sum on which the working man could manage to live. There is a growing revolt against that standard or that ideal, and workmen will not much longer submit to be governed by such a standard. They are asking for a higher and a better one. The workman is seeking opportunities for greater leisure and for more tolerable conditions of home-life and of service in the workshop. He is saying that employers can no longer pursue their claims without regard to the great human needs of the masses of workers, and if employers continue to try and set aside those human considerations they are likely to fail, with disaster to themselves and to their country. The human factors, therefore, must be more abundantly recognized, and must be brought more and more before the notice of those responsible for the management of men. That factor in industry was too long neglected, and that neglect has been a fruitful source of trouble, and we are now trying to do rapidly what it would have been well for the country if employers had consented gradually to do years ago.

I remember experiences of utterly useless efforts and appeals made to employers of labour years ago. I recall the callousness and folly on the part of employers in resisting most reasonable demands. When trade was expanding, profits increasing, and the Income Tax returns showed that wealth was going up and up, we could not, without a fight or a strike, get a weekly wage of a pound for thousands of men who were doing the most arduous work in many of the trades of Britain.

Whilst saying that on behalf of the workmen, it would be wrong for me not to point out the workmen's duty; for rights beget obligations, and workmen must not overlook the fact that there are other classes in the community besides themselves. The tendency is too common to look at our national problems from just our group or grade standard. Community interest is often obscured by the vigour of class prejudice and by the demands pressed for personal advantage. Industry should not be regarded as an activity to be sustained for sectional benefit. It can prosper only if supported as a national treasure, and next to the damage which wars and international conflict have inflicted upon industry, it has suffered most from internal conflicts often caused from failure to recognize that there is a common or mutual interest which can be sustained only by action upon co-operative and reasonable lines. I would also appeal to workmen individually and in their groups to have regard to their less fortunate fellows. There are many instances of highly developed individual ability left unrewarded because opportunities for advance are denied, not by employers but by workmen themselves. It would be a good thing therefore for workmen to broaden their outlook, and give a fair opportunity to other workmen who have not been favoured by apprenticeship or by early educational opportunities of workshop training. In short, the cause of Labour should be made to involve less and less conflict between workmen and workmen in different trades and in different departments. Workmen who demand that employers should be fair to them, should at least agree to be fair to each other. They should be especially fair to those workmen who suffer the handicaps of lack of education or of training, and who are thereby classed as less skilled in the performance of their labour. I say there are numerous instances of outstanding

(Continued on p. xlvi.)

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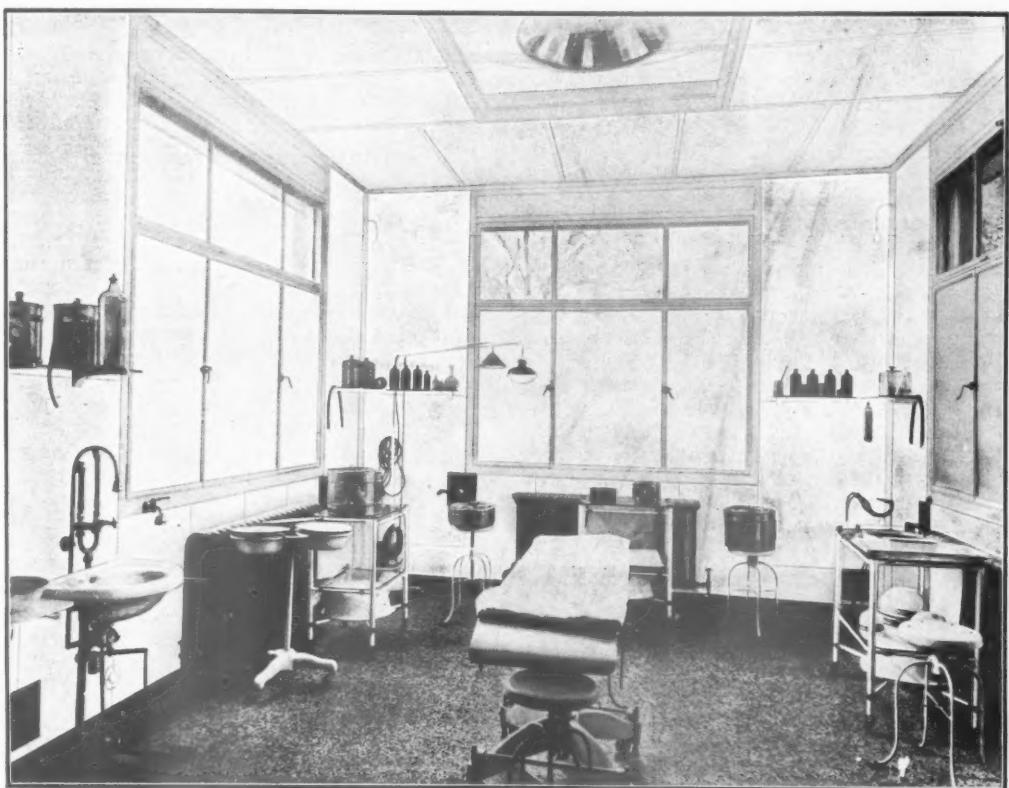
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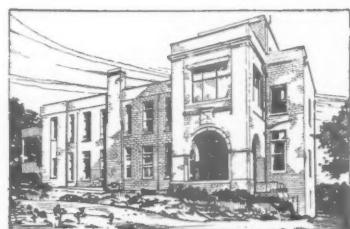
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## THE ARCHITECTURAL REVIEW.

natural ability, of men who by individual study and endeavour have equipped themselves for promotion—for a rise in the standard of their position—and who are denied it unhappily by the action of their fellow workmen.

I have said, Mr. President, that one condition relating to the immediate prosperity of the gas industry is the prosperity of our country as a whole. The war changed many things, but it has left one thing quite unaltered. It did not alter the fact that we are a great exporting and manufacturing community. We cannot hope to keep our place in the markets of the world if we tolerate any system of under-production. Output can be increased by improved systems of production, by a fuller use of mechanical devices and appliances, by more skilful and agreed subdivision of labour, by re-organization, by good time-keeping and by the removal of any old method which may have hindered production in the past. Employers, however, must not make the mistake of thinking that workmen will agree to produce more unless they can be assured of a greater share of the product. In other words, increased production must mean, not merely greater commercial prosperity and profit; it must mean an increased standard of life for the workman as for others—a standard which will give to the workman greater purchasing power to buy and to consume more of the products resulting from his labour. Increased output need not necessarily involve increased individual exertion on the part of the workmen. I believe that, given a readiness to accept in principle the desirability and the wisdom of increased output, means could be devised which would result in an increase in the volume of our products. The true measure of national wealth is the national product. And we must produce within the means and within the capacity of other people who buy our products. Therefore any state of artificial dearth is one of the worst enemies of the workmen themselves. Trade is world-wide, and it often requires a view which most workers are not in a position to take. Real wealth can only be expressed in terms of work, and whatever else may be sought as a solution for present-day difficulties, at least two things are essential. One is that employers should try to secure the confidence of their workpeople in exploiting industry for the mutual benefit of both sides, and the other is to conduct their businesses so as to avoid lowering standards of

output, causing immediately an increase in cost, which at once tends to diminish opportunities for employment by raising the price of the article produced. It is, I think, a lamentable fact that many workmen still remain under the delusion that the less work they do the more work there will be for others to do.

Nor must it be forgotten that prices are now too much at the mercy of syndicates and associations which exact a level of profit high above the value of the services rendered. The recent publication of the findings of the impartial committees of inquiry shows that even where employers and employees as producers in the first instance, do their best in the sphere of manufacture, their services are frustrated by high prices improperly fixed by dealers, traders, and others who often have the public at their mercy.

I would allege—and I hope it is a statement that can be sustained—that the workman, at heart, is not less of a patriot than the citizen of any other class in this country. In face of recurring trade disturbances, the question sometimes has been asked by some who are not of the working class, and asked with seriousness and anxiety: "Is the workman bent on ruining his country?" That question is usually asked by the man who is comfortable and secure, and who has no cause to fear any of the risks of distress and hardship that are part of the common life of the average workman. I do not think there is any idea in the mind of the average workman of doing his country harm, and if there were, the workmen themselves would be the first to feel the effects of any ill which deliberately they might intend.

When there was abundance of goods, and money had a high purchasing power, the country could afford to face with equanimity recurring industrial strikes and periodical stoppages, without any sense of serious loss. But that margin of security has disappeared. Our margin now depends on overseas trade, and that, in turn, depends upon industrial peace at home and secondly upon peace in Europe as a whole. It is not part of my theme to develop the question of how far unemployment now is due to international conflict, but my conviction is that we cannot approach even the threshold of the industrial prosperity for which we are so anxious until political settlement and until relations of real friendship are established between the nations of Europe.

We have a degree of unemployment, deeper and worse now

(Continued on p. 1.)

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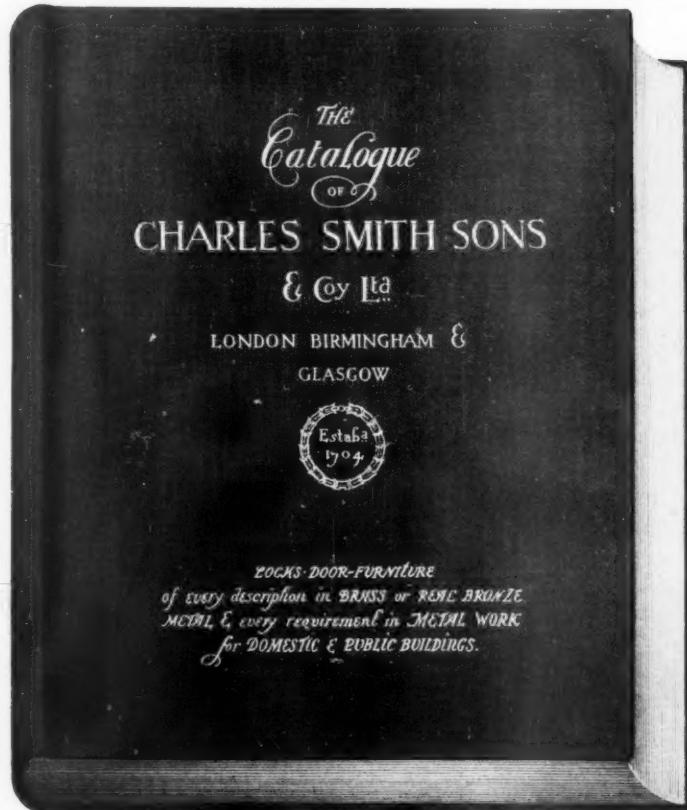
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## THE ARCHITECTURAL REVIEW.

because of its duration, although actually there are fewer unemployed than, say, two years ago; but the intensity of the sufferings and the deepening anger accompanying the growing hunger are a menace in a larger measure at this moment to our country's interests than was the case some two years ago. We have, so far, wasted enormous sums of money in mere relief payments to masses of workers without calling in exchange for any service whatever. As far as it is possible, by organization, by the acceptance of new ideas, by direction—as far as it is possible we should see to it that we never give away anything for nothing. It is a very bad thing for those compelled to give and perhaps a worse thing for those who constantly receive.

Let me illustrate this by a reference to figures published a few days ago relating to one of our larger and poorer boroughs in London. Many of you here represent great municipal bodies and corporations, and you have been beset with peculiar difficulties, and I would like to say—and you may take it as said without any insincerity or flattery—that the degree of willing service given in the public interest without fee or reward by the men who constitute the municipal bodies of this country is something of which we have every reason to be proud. I sympathize with the difficulties of these municipal bodies, especially in connection with their financial embarrassments, for in large measure this problem of unemployment is one of finance first and next one of organization. Compare then the enormous sums we are giving for nothing with the small sums we are paying in wages for work done. This particular borough gave these figures: that in the year just concluded (1922) that borough paid for work performed under its auspices and direction—work specially organized to relieve the unemployed—a total sum of £77,000, while in the same year that same borough gave away for nothing £2,051,600. Now in similar degree you have this same condition affecting the great municipal bodies of this country. This, of course, is not a platform for any party controversy, but I note with pleasure that the Prime Minister, speaking at the great Imperial gathering recently, expressed his deepest concern as to the conditions of unemployment in this country, and incidentally referred to the great sums we continue to pay out through the Unemployment Insurance Act. We pay collectively—the State, the men, and the employers—£50,000,000 a year for benefit through that Act

alone. I suppose that the total cost of unemployment now, through relief agencies, the Unemployment Insurance Act, and many other agencies providing support, will not be less than about £2,000,000 a week. I would like to see much of that money changed from dole money to wage money, and thus get a larger amount back in the way of capital and in the way of wealth which the labour would produce if men were organized and applied to it. That is not solely a municipal problem; it is mainly a parliamentary problem, which many of us continue to press upon the House of Commons. We ought to make fuller use of our internal resources, for it is clear that for a long time yet we shall have to carry the burden of trade depression, and therefore we must turn more and more to our own internal capacity. I would urge that for reasons of character, for reasons of conduct, for what might be termed reasons of psychology—for broad moral reasons—this country is losing enormously because thousands of young men who came out of the army are still out of a job, being trained in nothing but mischief, and deteriorating in their persons as well as in their efficiency as wealth producers.

I have already trespassed too long, and I only want to add—without attempting to develop many of the themes to which I have only briefly alluded—that I am here frankly to say some of these things as one who wishes well in the best sense of the term to the great industry with which I have been associated since the age of twenty-two. At that time I left ordinary labouring employment to become, in a humble way, an official of what was then the Gas Workers' and General Labourers' Union.

We must still regard the outlook as grave and disturbing, but it is a source of congratulation to us all—in spite of the grim conditions and the great hardships that have to be endured by millions of our people in the last few years—it is a source of congratulation that a level of general internal peace—that is to say, a freedom from riot and disorder and a general rule of good conduct, have been maintained by our people. There is something in the British character which, I think, will see this thing through, and we shall be helped to that end the speedier by a greater concentration of our qualities of commonsense and a desire for co-operative effort. This will go far to save us, and an Association of this kind is making its contribution to the sum of goodwill in the free and frank discussion of these subjects.

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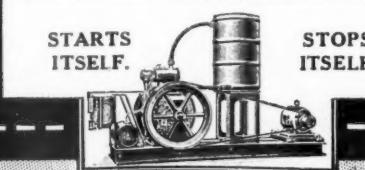
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## THE ARCHITECTURAL REVIEW.

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They have therefore undertaken the compilation of a comprehensive survey of the resources and possibilities of the Empire. The idea is to collect all available information likely to be of service to the producer of raw materials, the manufacturer, the merchant, or the financial house, and, in fact, to compile a convenient encyclopaedia of Imperial trade.

It will be realized that this is a large task, but the Federation have been successful in enlisting the support and co-operation of the various Governments of the Empire in supplying much of the information upon which the work will be based.

The survey, which will be included in several volumes, will cover the resources of the Empire in food and raw materials, and also the requirements, present and prospective, in relation to production. It will be arranged as far as possible by grouping those materials which fall together (e.g., one volume will be devoted to Non-Ferrous Metals, another to Communications, etc., and so on). By this means the products, requirements, and undeveloped resources of the different parts of the Empire will be dealt with, and while a staff of special editors has been called together to deal with the separate volumes, the whole work will be under the general editorship of the F.B.I.

The following brief summary of the contents will give an idea of the nature of the task which is being undertaken, and of the methods proposed for carrying it out.

Volume I—FOOD SUPPLIES. Part One (Crops and Fruits) will include : Cereals, Pulses, Meals and Flours, Clover and Grain Seeds,

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Volume II—TIMBER AND TIMBER PRODUCTS (including Paper-making materials), will include : Hewn Timber, Sawn and Split Timbers, Pit Props, Sleepers, Staves, Matting, Basket Materials, Wood Pulp, Rag Pulp.

Volume III—RUBBER, TEA, COFFEE, AND SPICES, will include Rubber, Tea, Coffee, Cocoa, Tobacco, Spices, Nuts.

Volume IV—TEXTILES AND TEXTILE YARNS, will include : Cotton, Wool, Silk, Flax, Hemp, Rami and Goir, Jute, Artificial Silk Mohair.

Volume V—LEATHER, HIDES, FURS, ETC., will include : Raw Hides, Sheep Skins, Goat Skins, Seal Skins, Rabbit Skins, Leather, Furs, Feathers, Bones and Horns, Hairs and Bristles, Ivory and Shells.

Volume VI—FUEL, will include : Coal, Petroleum, Lubricating Oil, Coke, Wood Peat.

Volume VII—METALS AND MINERALS. Part One (Ferrous Metals) will include : Iron, Steel, Ores, Smelted Products.

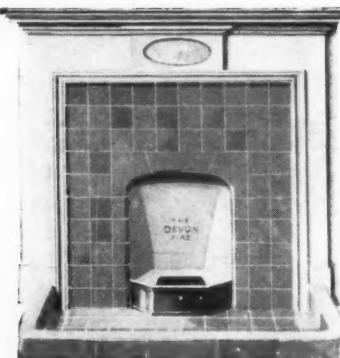
Part Two (Non-Ferrous Metals and other Minerals) will include : Copper, Gold, Lead, Manganese Silver, Tin, Zinc, Mica, Antimony, Bismuth, Chromium, Nickel, Other Metals, Pyrites of Copper, Lead Pig and Sheet, Talc, Diamonds, Other Precious Stones.

Volume VIII—OILS AND FATS (excluding Animal Fats), will include : Oil Seeds, Train Oil, Blubber Oil, Sperm Oil, Cattle Feeding Stuffs, Palm Oil, Tallow Oil, Other Oils, Gums, Waxes.

Volume IX—CHEMICALS, DYES, AND FERTILIZERS, will include : Chemicals, Opium Drugs, Fertilizers, Phosphates, Basic Slag, Manures of Animal Origin, Dyeing and Tanning Stuffs, Dye Woods.

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## THE ARCHITECTURAL REVIEW.

### TRADE AND CRAFT.

#### The Westminster Foreign Banks at Antwerp and Brussels.

The contractors for the Westminster Foreign Bank at Brussels, designed by Mewes and Davis, were as follows:—

Messrs. Louis de Waele, Ltd., Brussels (general contractors, joinery, and parquet floors); Messrs. Dieudonné Frères, Brussels (glazing); Compagnie des Marbres d'Art, Brussels (marble floors, etc.); Messrs. G. de Larabrie, Brussels (main staircase in echaillon); Messrs. A. Moonens & Co., Brussels (locks and ironmongery); Messrs. Baguès Frères, Paris (wrought ironwork, counter grilles, lay lights, etc.); Messrs. Gillieaux and Langelé, Brussels (electrical installation, clocks); P. Colleye, Brussels (stuc-stone and stuc-marble); Louis Ragon, Paris (models of sculpture); "La Granolithe," Brussels (service staircase); L. Thirionet (engineer), Brussels (lifts); Messrs. Van Damme, Brussels (central heating); A. M. Serin, Brussels (sanitary installation); T. T. Escrinié, Brussels (lightning conductors); Bernhard Young, Antwerp (metal casements); Tantôt Frères, Brussels (lift gates); P. Sonchen, Brussels (painting); Le Téléautomate, Brussels (private telephone); C. Lechat (engineer), Brussels (cloak rooms); Compagnie Belge "Shannon," Ghent (furniture); Vanderborght Frères, Brussels (furniture and carpets); Chubb and Sons, London and Paris (strong rooms).

The general contractors for the Westminster Foreign Bank at Antwerp were Holland and Hannen and Cubitts, who carried out the work on a combined system of English and Belgian methods, the workmen being employed under an Anglo-Belgian foreman. The sub-contractors were Belgian.

In both these banks all the electric light fittings and the decorative metalwork was carried out by Baguès under the direction of the architects. The counter grilles have interchangeable "Guichets," thus allowing their use to be regulated according to the number of clients awaiting attention. The electric-light fittings have powerful lenses insuring high efficiency of the

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## THE ARCHITECTURAL REVIEW.

### Sir Edwin Lutyens on Modern Architecture.

The November issue of "The World's Work" contains an article by Sir Edwin Lutyens, R.A., on architecture, from which the following extracts are taken:—

There are signs that for British architecture the next half-century may be one of great achievement, despite the heroic vulgarity of buildings that are rising all over the trading districts in our cities. Pupils of rare promise are leaving the schools; and, if that promise fulfils itself, the forthcoming fifty years can give the future a landmark as distinctive as was the period in which Wren created masterpieces of classic harmony.

The endeavour of the generation to which I belong has been to pave the way for such an era. We have attempted, within the limits of our ability and our materials, to end the vogue of picturesque flamboyance that dominated Victorian England, and to return to the tradition of what was best in English architecture, as represented by the work of Wren, Inigo Jones, and, later, of Norman Shaw and Philip Webb.

When I first woke up to architecture, the Ruskin influence was very much alive, with Waterhouse as its most prominent exponent. The Ruskin followers gave vocal powers to all that they did. They saw with their ears instead of their eyes, and focussed the imagination by the same distorted practice. They planned a building so that it might *express* something. The result was like a nineteenth-century Academy picture of the "literary" school—a book of words was needed.

As a young man, then, I was for a while sensible to the Ruskin influence; which influence may be noted, I daresay, in a few of my early buildings. Every young man begins with tremendous enthusiasm, which is ready to overflow into elaboration. As he grows older his outlook clarifies, and he becomes more reserved, more tolerant, more restrained.

I started to realize that we were being led into error for the sake of ideas productive of what can only be described as ugliness and misinformation. I accepted the truth that in architecture the final appeal must be made to the eye alone, and that only the eye can be the judge. I understood that—as in the case of

fruits which are pleasant to the eye but evil to taste—although one sense can inform another, it cannot replace another.

I was guided into this development of understanding by the teaching in silent stone of great architects.

Norman Shaw, a Scotsman permeated with the English classic tradition, was freeing design from its literary aspect, and was focussing directly on the optic vision. During the sixty years of his career he advanced from early experiments in the Gothic manner to the fine classicism of Chesters, in Northumberland; and meanwhile he, more than anybody else, released a new force in architecture. To know that here was an improving influence, I had only to go round the corner and study his three houses built on the east side of Queen's Gate, London.

Contemporary and parallel with Norman Shaw's work was that of Philip Webb, a master of building, who showed the way to the beautiful use of modern materials, and who rather revolted against the "architect-tonic" practice, then prevalent, of borrowing foreign features, such as those of Italian or German palaces, for the sake of novelty and originality.

All modern architecture owed and owes much to these two men, and to Norman Shaw in particular. Inevitably, Shaw made us look back and consider the work of Inigo Jones and other great designers.

After Gilbert Scott, Shaw, and Webb, we had more recent architects seizing the imagination with original conceptions. Sir Reginald Blomfield is of this band, and so is Sir Aston Webb, who, although not an entire classicist, has an outlook that is excellently free, and who helped us toward more sober attainments—attainments which have given both London and the countryside buildings of satisfactory proportions in the traditions of modern classicism. The War Office and the Office of Works' new building in Storey's Gate belong to this category, as did the bare-spaced Westminster Cathedral before they decorated it with such magnificence.

So, in its own fashion, does the Bush Building in Kingsway, by Mr. Harvey Corbett (an American), which deserves decided praise, although the scale may be inconsiderately large for its neighbourhood. Like the skyscrapers which it approaches,

(Continued on p. xlii.)

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## THE ARCHITECTURAL REVIEW.

it has the benefit of fine patterning. Skyscrapers can hold the imagination because of their tremendous opportunities in the use of windows.

It may be that, in my enthusiasm for the restored traditions of simplicity and classicism, I have given the impression that the Gothic ornateness of the nineteen hundreds has produced no aftermath other than the buildings it left in our midst. To correct a possible misapprehension, I must recur to my earlier reference to the introduction of picturesque foreign forms for the sake of novelty. This did not end when the Gothic revival was broken up; as witness the Port of London building. Is this not too "magnificent" for the degree of craftsmanship at which we have arrived?

Consider the metamorphosis of Regent Street. The skyline in Nash's Regent Street, from Langham Place to Waterloo Place, was without jars or jags. The curve was absolute, the main cornices were continuous: a great achievement, this, if you consider the gradients.

But that, which belonged to the pre-Ruskin tradition, has gone, and we are the worse off for its disappearance. Instead, we have in Regent Street and other parts of London commercial buildings covered with domes, towers, weird excrescences, and flamboyantly uneven skylines.

The architect's relations with his public should be improved. I greatly regret that he is not better placed for social service, satisfactory though the changes in this respect have been during the last two decades. I should have liked, for example, to see the Royal Institute of British Architects, with its affiliated societies, placed in a position to manage and engineer the national housing schemes in a public-spirited manner for the public good.

And I should like the architect to be more of a universalist, more comprehensive as a creator, nearer in spirit to Leonardo da Vinci, who, when submitting his qualifications to Lorenzo the Magnificent, recorded that he was an architect, a sculptor, a mathematician, and an obedient servant. In conclusion, the genius who painted undying beauty in the Sistine Chapel declared: "I also paint."

The last Englishman of this splendid type was Alfred Stevens—classical, excellent sculptor, good painter, and inspired architectural designer—who nearly starved while Ruskin preached. It is not unlikely that there will be others of his universality among the brilliant young men who have just left, or are about to leave, the schools, and that they will be more fortunate than was Stevens. Theirs is the future, theirs the fulfilment which we have earnestly tried to prepare.

### The Rebuilding of Ypres.

Mr. G. Topham Forrest, the chief architect to the London County Council, delivered a lecture recently at the Hall of the Royal Society of Medicine on the subject of "The Rebuilding of Ypres." The chair was taken by Mr. J. A. Gotch, the President of the Royal Institute of British Architects, and amongst those present were the Earl of Cavan, Chief of the Imperial General Staff, the French and Belgian Ambassadors, Lord Preston, the Earl of Haddo, Lieut.-Colonel Lord Bury, Lord Riddell, Sir Lawrence Weaver, Sir Arthur Griffith-Boscawen, and Mr. J. C. Squire.

The lecturer said that at the end of the war the devastation of Ypres was so complete that it looked as if the town were destined to be a great silent mound—a pathetic token of the struggles of the British Army on Belgian soil. Fortunately neither the Belgian people nor their rulers shared that view and at the present time the ruins were being rapidly transformed into the Ypres of pre-war days.

In addition to the town of Ypres nearly two hundred and fifty communities in Belgium suffered greater or less devastation, and all over the country incalculable injury had been done to the roads, railways, telegraphic and telephonic installations, waterworks and canals, and as soon as the capital was re-entered, the Belgian Government announced that one of the first duties of the country was to consecrate the national energy and resources to the task of helping the devastated regions to make good their enormous losses.

Ypres, which among all the ruined districts was the one which

(Continued on p. xlvi.)

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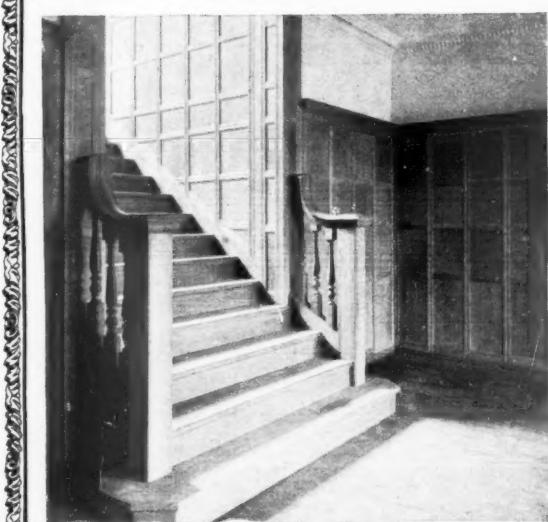
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## THE ARCHITECTURAL REVIEW.

had suffered most from the devastations of war, was, with Louvain and Dinant, those other great Belgian sacrifices, among the first communities to benefit from this special law.

About the middle of 1919 it was, as it were, adopted by the nation, and from this fact, was assured of the technical and financial assistance of the State and of those organizations specially created to assist in the prompt re-establishment of the country.

Thanks to this aid important provisional arrangements were at once made for housing the necessary public services and the first repatriated inhabitants.

The task was at this time most difficult, for means of communication, railways, waterways, and roads had totally disappeared; transport failed, and labour especially was lacking.

The work was, nevertheless, carried on rapidly, and in a few months quite a small town of nearly 1,000 huts was built in the neighbourhood of the site of the vanished town.

Those who did not see the ruins on the morrow of the armistice, or during the months immediately following, can form no idea

or during the months immediately following, can form no idea of the labour and energy required to render the reconstruction possible. The masses of ruins, fallen in disorder, had obliterated almost the very trace of the streets; in most parts the destruction was so complete that the foundations even had disappeared.

The devoted zeal of the authorities and services, therefore, was bent on the patient and methodical clearing of the ruins, on the classification of the recovered materials, on the slow and laborious search for traces of the town's communications, on the patient uncovering of the water services and sewers, both destroyed and dispersed underground; on this herculean task of recovery and classification, stone by stone and brick by brick, of what once had been a beautiful and brilliant historical city.

The task called for weary months of self-denial and goodwill and more than 4,000 workmen were engaged on it unceasingly up to the beginning of 1921. It was only then that it was sufficiently advanced for a first beginning to be made on actual building work.

It is to the reconstruction of private dwelling-houses, as the following table shows, that the authorities have specially

devoted themselves, and what only some three years ago was an immense field of desolation and death, is to-day a vast workshop in full activity where homes are already rising by hundreds with a rapidity which shows a daily progress.

### *Reconstruction of Private Houses.*

Number of houses before the war	..	..	3,780
"    "    "    destroyed	..	..	3,780
"    "    "    left on 31/12/1918	..	..	0
Situation at the end of September 1923:—			
Dwellings inhabited	..	..	1,500
"    fit for habitation	..	..	200
"    in course of reconstruction	..	..	789
			2,489
Temporary buildings, huts, etc.	..	..	750
			3,239

## Obituary.

Mr. Carl C. Krall, whose death was announced recently, was a craftsman well known to architects and ecclesiastical authorities both at home and abroad. Born in Heidelberg in 1844, he studied in Munich, Paris, and Berlin, and came to London when a young man. He was a foundation member of the Art Workers' Guild, and was responsible for art metal work in nearly every cathedral in the country, including important pieces of work in St. Paul's, Westminster Abbey, Liverpool Cathedral, and Canterbury. The silver altar of St. Mark's, Philadelphia, is comparable with the superb silver altar which, now exhibited in the museums of Florence Cathedral, was carried year by year to the Baptistry of the Cathedral to be used on the feast of St. John the Baptist, and was designed by Ant. Pallajuolo and his brother artists.



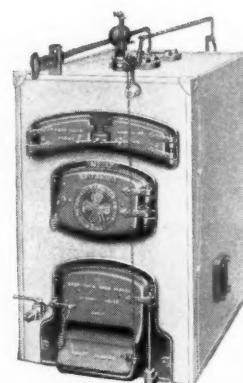
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## THE ARCHITECTURAL REVIEW.

### The Victoria and Albert Museum.

The department of Woodwork of the Victoria and Albert Museum has recently been enriched by a gift of unusual interest, consisting of a set of three chairs, for the master, senior warden, and junior warden respectively of an old lodge of Freemasons (No. 76) constituted in 1730 and meeting at the "White Bear," King Street, Golden Square. In 1779 this lodge was named the "Well-disposed Lodge," and removed to Waltham Abbey, Herts, but had become practically dormant by about 1805. In 1813 the Duke of Sussex, Grand Master of the United Grand Lodge, desired to have a private lodge under his immediate control for the use of distinguished masons generally selected and proposed by himself, and he selected this lodge for the purpose, removed it to Kensington Palace in 1814 and changed its name to the "Alpha," and afterwards to the "Royal Alpha" lodge. The chairs now exhibited in Room 57 of the museum are about of the date of the original lodge, and came, by this course of succession, into the possession of the South Middlesex Lodge (No. 282), by the Worshipful Master and members of which they have now been most generously presented to the museum. From the historical point of view they are particularly valuable as illustrating the period of transition from the later style of Queen Anne to that of the earlier productions of Chippendale. They have finely carved and modelled claw-and-ball feet, backs with scrolled terminals and centre splats also boldly carved. Each chair is inlaid with the emblems appropriate to the master and wardens; and the set forms a very valuable addition to the series of chairs made for special purposes, now drawn together in the same room. These include the chair of the President of Lyons Inn, which has for some time been in the collection, a characteristic example of a chairman's chair in the style of Robert Manwaring, of about the year 1760, and another in that of Robert Adam (c. 1770), with shield-shaped back of French type, and carved vase with garlands and guilloche ornament—the two latter being recent acquisitions.

The department has also acquired, by purchase, supplemented by a gift from F. C. Harper, Esq., an interesting reading-table of carved mahogany, with square top resting on tripod stand terminating in scroll feet; the top being hinged so that it can be raised to form a reading-desk and with four drawers providing

compartments for pen and ink. This table was, with other furniture, made in 1770 by William France for the library at Kenwood, under the supervision of Robert Adam, who built the house for Lord Mansfield. The bill is still in existence and shows that France received the sum of £6 14s. od. for the table now in the museum (Room 56).

### Casts of Mediæval English Sculpture.

The west half of the Cast Court at the Victoria and Albert Museum, with the exception of a small strip at the south end, has just been reopened to the public. This court now contains an important series of casts from mediæval English sculpture, including the twelfth-century doorway of Barfreston Church, the carved slabs from Chichester and Bradford-on-Avon, and Romanesque sculpture from Durham and York, the magnificent thirteenth-century angels and annunciation group from Westminster Abbey, and a number of casts from the south door and the "Angel Choir" at Lincoln, with details of sculpture from Wells and elsewhere, and a rich collection of casts from fourteenth and fifteenth century misericords, besides recumbent effigies and architectural details.

### The National Gallery: A Titian Discovery.

A novel departure from custom has been made at the National Gallery. For a short time Titian's "Venus and Adonis" will be shown there in a half-repaired condition. The state of the painting had for some time caused grave anxiety, and to prevent disaster it was necessary to remove the old, much-darkened varnish. The picture had long been considered to be little more than a studio repetition of one at Madrid. The removal of the varnish, however, indicates that it is a first experimental version of the subject by the master himself, and therefore exhibits Titian's style in the transition period between the "Bacchus and Ariadne" and the hardly less famous "Mother and Child" in the Mond collection. Specially notable is the revision of the tree forms to the left, over which parts of the sky have been painted. To enable this revision and other details of handling to be seen clearly the work will be shown for a month or two in its naked state without the repairs and the varnish that are still needed to bring it into proper condition.

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## THE ARCHITECTURAL REVIEW.

### "A Punch at the Punchers."

In a recent issue of "The Architects' Journal," the monthly causerie by "Karshish," entitled "Joking Apart," treats with posters under the superscription "A Punch at the Punchers." This causerie is one of the most excellent features in current architectural journalism, and extracts are given below.

Posters, says "Karshish," are so generally regarded as unnecessary, ugly, tiresome, vulgar and assertive, inimical to architecture, offensive to the eye, vexing to the mind and depressing to the spirit—as things in conflict with our best hopes for civilization, and as monstrous intrusions of the individual upon rights and privileges common to the community, that it is a refreshment to hear their merits extolled and expounded by those master minds who decree the shape, size, design, and position of the things. It has recently been my portion to be thus refreshed—or, let me say, galvanized—when certain eminent exponents of the trade, profession, or art (whichever it is) of bill sticking, placarding, fly-posting, sea-shore disfigurement, sky-dirtying, deformation of architecture, eye-sore invention, railway defacement, violation of night, and landscape destruction stood up and, with the easy assurance and intellectual calm of the richly-informed instructing the ignorant, bestowed upon us the garnered wealth of their knowledge and experience in this comprehensive message: "Posters must have punch." A poster, we are told, need not be veracious nor beautiful nor stationed with deference to public amenities, nor need it convey any useful information; it may with equal fitness be untruthful, ugly, annoyingly intrusive, and designed to victimize; the one essential is that it should have punch. A poster with the right sort of punch is justified as a contrivance that unloads the goods; one without punch is negligible.

I will not develop my theory that the advertisement magnate is the last state of the street boy who chalks railings and advances to poetical and pictorial pencilings on the walls of public places, nor will I waste printers' ink by abusing poster advertisements, for each of us can do it thoroughly well and to his own liking, I fancy. It is more profitable to explore behind the scenes, but before doing so we may well take a view of the stage from the front. We see architecture disfigured by gigantic lettering and sky signs, as lately travestied by Mr. George Morrow in the page

of "Punch"; walls, boardings, railways, piers, and bridges, are placarded far and wide; when we travel we are punched by advertisements on the risers of steps and on the doors of the carriages where they defy all efforts at destruction, and it is only the menace of handcuffs and prison gates that protects us from being punched whenever we get into a taxi. At the hotel where we dine we are punched by the mustard pot, we are punched by the ash tray, we are punched by the saucer upon which our glass of beer is served. In the writing room we shall probably be punched by the paper knife, the blotting pad, the inkpot and the bogus pictures on the walls. When we go out into the streets and our wearied and disgusted eyes shrink from the monotonous imbecilities that infest the night like a legion of yapping dogs, and seek comfort in the honest pavement flags, the same bragging drivel, reflected there by concealed lanterns in the shop windows, accosts them, and the unseeing windows flash repetitions of their jaded boasts full upon us as we pass.

"Bird Lard"—has anyone heard of the wonderful discovery? I first heard of it at this instant, when I wrote the words. For the occasion I am going to fill the part of the rogue who invents and markets such things. "Bird Lard"! There is money in it! The words envisage the light, luscious, nourishing, rich and delicate fat of birds. It will not occur to you to ask what "Bird Lard" is to be made of, for the name itself satisfies you completely, and you are aware that such questions are neither asked nor answered. In point of fact it is of no consequence what "Bird Lard" is to be made of, whether reduced from glycerine derived from obsolete explosives or expressed from the livers of sharks, or obtained from any promiscuous offal that may be available. The one important thing is that it should be introduced to the notice of the public by posters with lots of punch, to which end the advertising adept would be asked to lend a hand were I not convinced that I—or any dullard for that matter—could do the job as well as he can. "Bird Lard's" self-recommendation might take the form of a poster depicting a central packet of the fraud emitting rays suggesting radio-active merits, and framed in an immense cloud of gaily-feathered ducks and geese in full flight. "Bird Lard," I might bellow from the sheet, "is superior to hog's grease (common lard) as is the glory of the open sky to a pigsty. A godsend to humanity." I might also use the intimate

(Continued on p. iii.)

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With further reference to the new Floor recently laid by your firm at this address, I am very glad to be able to say that the work done proved a complete success when your workmen left it.

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*An illustrated article will be found in this issue dealing with the CHURCH OF THE ENGLISH MARTYRS, SPARKHILL, BIRMINGHAM. In this Church the whole of the OAK BLOCK FLOORING, PITCH PINE FLOORING, MARBLE TERRAZZO PAVING and "EBNERITE" JOINTLESS FLOORING were laid by JOS. F. EBNER.*

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## THE ARCHITECTURAL REVIEW.

domestic punch and show a beautifully-dressed young woman rolling pastry in the presence of chubby, laughing children—"Hurrah! No tummyache to-day. It's 'Bird Lard'!" and append a sample of the godly admonition punch we are all familiar with: "Think of the delicate organs of your little kiddies! You would not embitter their young lives with the demon dyspepsia? Then use 'Bird Lard'!"—and so on. It is all as easy as lying. The one essential qualification is a moribund conscience and an atrophied sense of humour.

It will be objected, no doubt, that all posters are not fraudulent—I agree—and that some are honest recommendations of veritable commodities. I again agree. I wish only to call attention to the prevailing complexion of posters as a whole—the spirit of sly deceit and hypocrisy in which they are conceived and presented; and as for honesty—honesty depends upon what we happen to regard as dishonest. Our civilization is built upon a

presumption of a code of honour which is also instinctive in human nature. The common exploitations of commercial enterprise traffic on this code, just as the success of a player who cheats the rules of a game depends upon others observing the rules. . . .

It is evident that a man who exercises himself to get money out of the public by such a device is subverted and sophisticated from the natural impulses with which he was originally endowed. Commercial sharks and bunkum punchers were once children like the rest of us, doting on shells, and pebbles, and feathers, and flowers—stray emblems of God's workshop; they imagined themselves bounteous princes; policemen and soldiers who did heroic things; they grew to be wholesome boys, ambitious to play the game among their schoolfellows, or "scouts," proud to remember the things a scout does not do. When, then, and by whom, were they seduced to claptrap exploitation of the foibles and necessities of their fellow men?

## TRADE AND CRAFT.

### A New Plaster.

In all operations involving the use of plaster the question of time invariably presents something of a problem.

The relatively low cost of lime plaster has determined the general adoption of this medium for everyday work. Lime plastering, however, has a serious disadvantage in that it depends for its strength on the thorough absorption of carbon dioxide from the atmosphere. A really hard wall is thus only obtainable by superimposing a series of thin coats of lime plaster one upon the other. Since several weeks' exposure to air may be required for each successive coat, the entire process is liable to become very protracted. Any attempt to plaster a wall with a single thick backing of lime and sand inevitably results in the formation of a thin, hard, exterior facing. The bulk of the backing is thereby cut off from contact with the atmosphere and fails in consequence to attain to requisite strength.

Messrs. Cafferata & Co., Ltd., of Newark, have devoted many years of close study to the entire question of plastering, and claim to have discovered a plaster which overcomes these defects. Prolonged research has finally produced in "Murite" a gypsum plaster with results said to be equal to the best hitherto obtainable, and

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(Continued on p. iv.)

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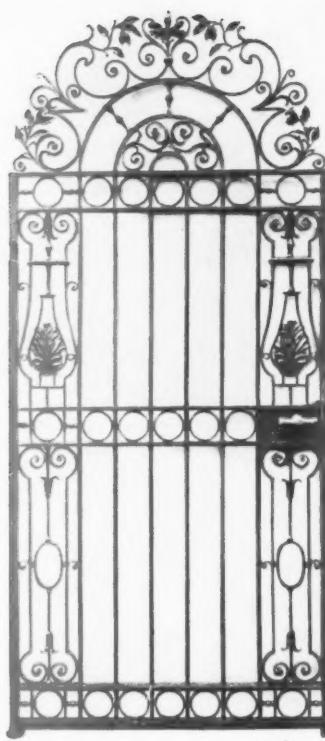
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*Wrought Iron Gates and Railings executed for Church of the English Martyrs, Sparkhill, Birmingham. Messrs. Sandy & Norris, Architects.*

## THE ARCHITECTURAL REVIEW.

some 40 ft. above the floor level. The room is frequently used for lectures during the daylight hours, and to enable slides to be shown it was necessary to devise some means of rapidly darkening the room. The covering and uncovering had to be carried out rapidly, and reliability was of first importance owing to the height. After considerable thought and experimenting with models the scheme described below was decided upon.

At the base of the ventilating cowl fixed at the top of the dome a circular iron ring was already in existence and to this twelve stout copper wires were stretched to the base of the dome, these forming the guides for the curtain. The curtain itself was constructed of black material made up in the form of an umbrella in sections to fit the space enclosed by the above-mentioned guide wires. At the points which would be occupied by the ribs of an ordinary umbrella a series of rings were sewn on the outside or top of the curtain and threaded over the guide wires to support it. The edge of the curtain was suitably weighted round the whole of its circumference so that when the main holding cord was released it would fall by gravity. Attached at equidistant points to the bottom and on the inside of the curtain are six short pulling cords, these again being joined to one main cord passing up through the ring to which the rope of the curtain and guide wires are fixed. The operation of opening and closing the curtain is carried out by a small electric winding gear fixed in the base of the cowl. This gear is fitted with limit switches and is operated by remote press-button control at the back of the room by the optical lantern. Thus all the lantern operator has to do, should he wish to darken the room to show a slide, is to press the button at his side and the curtain descends in about four seconds, completely darkening the room. The reverse operation takes an equally short time. This interesting method of tackling a somewhat difficult problem was worked out jointly by the architect, Mr. A. T. Bolton, F.R.I.B.A., who was responsible for the extensive alterations to the Society's buildings, and Messrs. Edmundsons Electricity Corporation, Limited, Broad Sanctuary Chambers, Westminster, who carried out the whole of the new lighting scheme and special power requirements necessary for experimental and other work in the Society's lecture-room.

### Co-operative Housing in London.

An initial instalment of a large scheme for housing the employees of the Great Western Railway Company at Hayes, Middlesex, is about to be commenced for the Great Western (London) Garden Building Society, Ltd. The plans have been prepared by Mr. T. Alwyn Lloyd, F.R.I.B.A., 6 Cathedral Road, Cardiff, and London.

The contract for the preliminary scheme at Hayes has been entrusted to Messrs. John Laing and Son, Ltd., of Lincoln House, High Holborn, London, W.C.1, and Carlisle, Liverpool, and Cardiff.

The lay-out covers an area of 60 acres, containing provision for 628 houses at about eleven houses to the acre. The preliminary scheme comprises the construction of the streets, footpaths and sewers, and the erection of the first fifty houses. Thirty of these will have a living-room, scullery, three bedrooms, bathroom, etc., and twenty will have living-room, parlour, three bedrooms, bathroom, etc. The houses will be brick built, twenty-six being finished with Luton facings and tile hanging, and twenty-four finished with rough-cast. The roofs will be covered with handmade tiles. The windows generally will have double-hung sashes, and the elevation generally a most pleasing and economical one.

### The Church of the English Martyrs.

The contractors for the Church of the English Martyrs, Birmingham, designed by Sandy and Norris, were as follows: General contractors—Messrs. J. Moffat and Sons, Birmingham. The following were the sub-contractors: Messrs. Couzens and Akers, Ltd., Birmingham (heating); Messrs. H. Pratt, Ltd., Aston, Birmingham (electric light); Messrs. Anselm, Odling and Sons, London (marble columns); Messrs. W. H. Fraley and Sons, Birmingham (marble work in sanctuary, baptistry, and mosaic over main door); Messrs. J. H. Walker, Ltd., West Bromwich (steel casements and leaded lights); Jos. F. Ebner, London (wood block and Ebnerite floors); Messrs. Parker, Winder and Achurch, Ltd., Birmingham (door furniture, etc.); Blockley's, Ltd., Hadley (brickwork); Messrs. The Bromsgrove Guild, Ltd., Bromsgrove, were responsible for the whole of the railings and gates.

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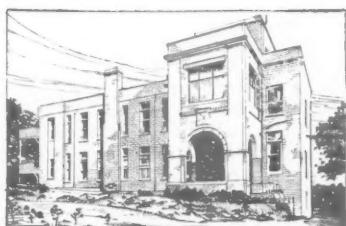
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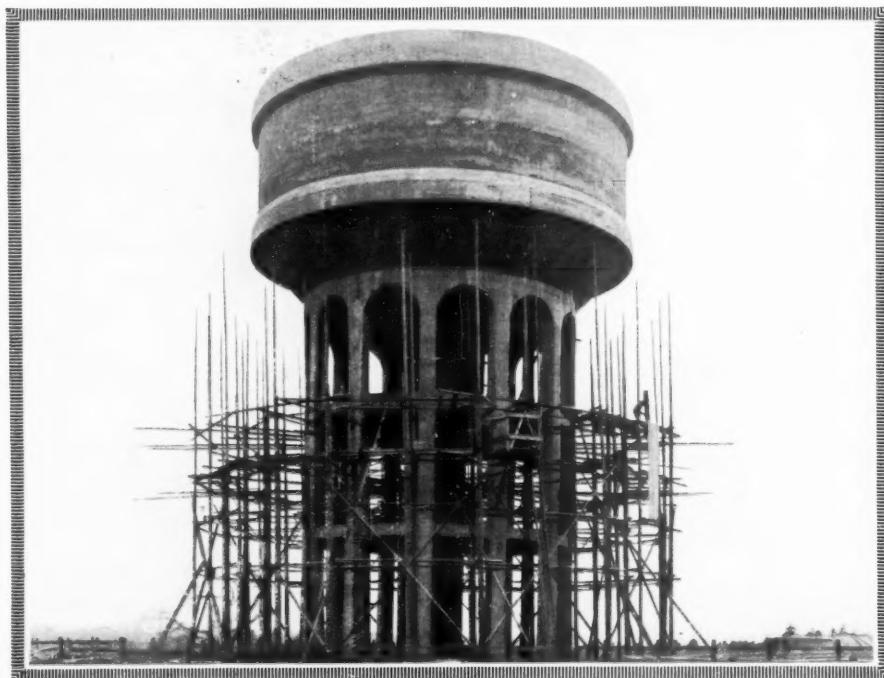


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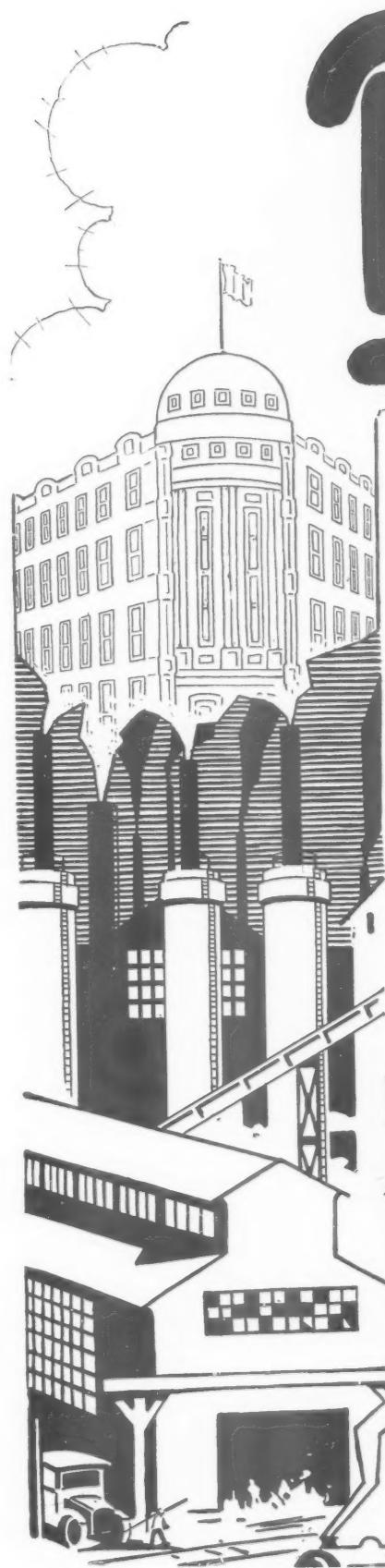
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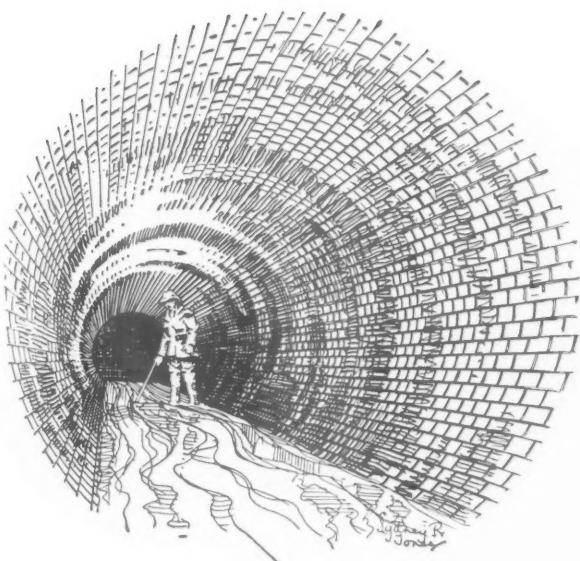
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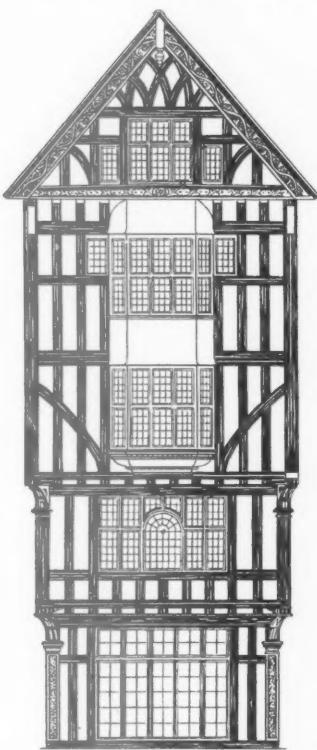
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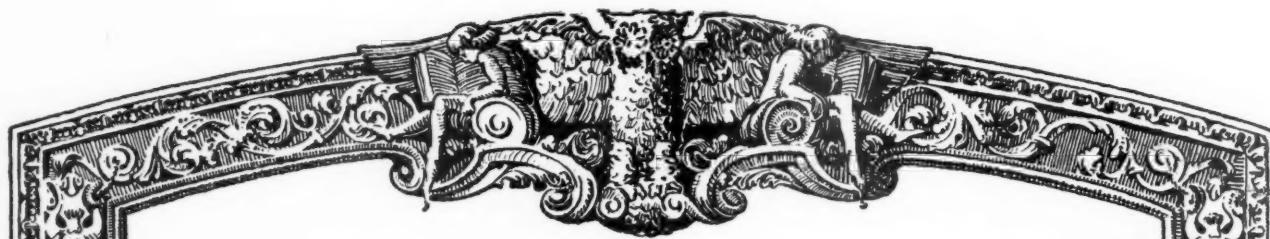
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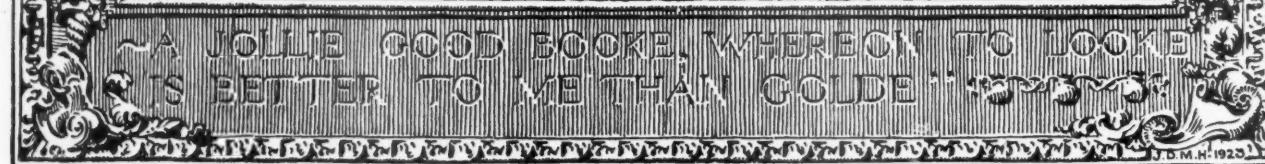
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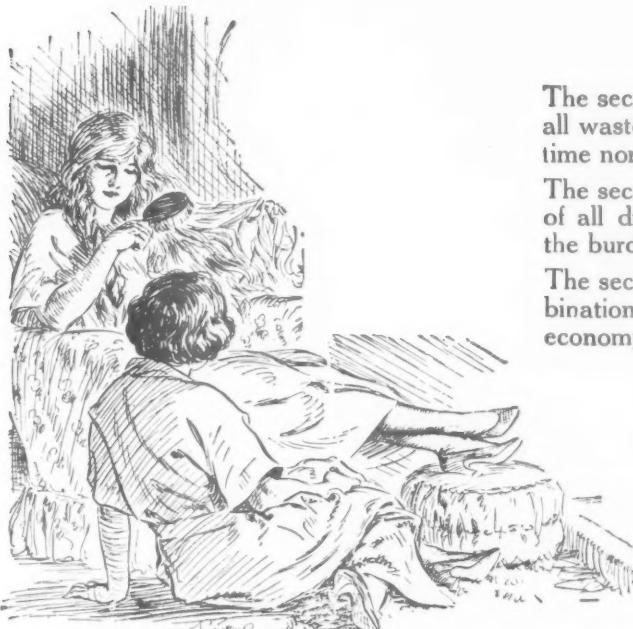
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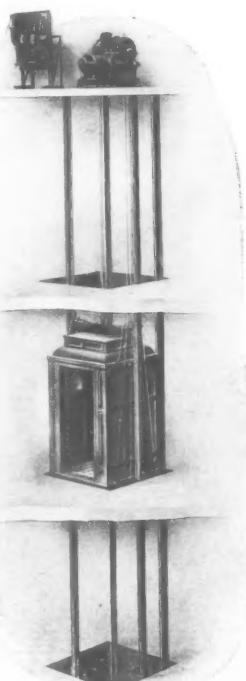
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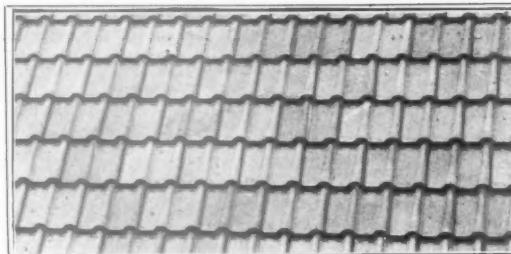


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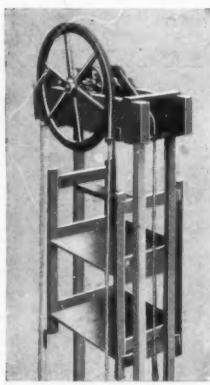
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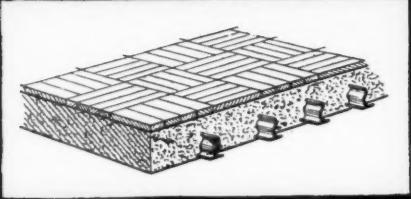
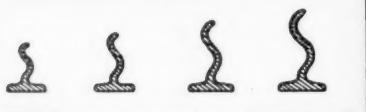
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